A HISTORY OF JAPANESE ARTS

VOLUME

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2078

CONTENTS

A HISTORY OF THE JAPANESE ARTS

VOLUME THIRD

(ARCHITECTURE)

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CONTENTS

		Page
Introductory Remarks		1
Section I.	The pre-Buddhistic Period	2
" II.	The Asuka Period	4
" III.	The Nara Period	6
	1. The wado Era	7
	2. The Tempyo Era	8
" IV.	The Heian Period	10
	1. The First Heian Period	10
	2. The Fujiwara Period	12
" V.	The Kamakura Period	15
" VI.	The Muromachi Period	18
" VII.	The Momoyama Period	21
" VIII.	The Yedo Period	25
General Index		29

LIST OF ILLUSTRATIONS

Fig. No.

304. Primitive hut.

305. Plan of *Oyashiro* of Idzumo.

306. Elevation of the same.

307. Plan of the Great Shrine of Ise.

308. Plan and elevation of the Atsuta Shrine.

309. (A) Old map of the precincts of the Horyuji.
(B) The group of buildings of the Horyuji at present.
(C) Plan of the Horyuji (conjectured).
(D) Existing arrangement of the building of the Horyuji.

311. Details of the same.

312. Three storied stupas at Horinji and Hokiji.

313. The eastern pagoda at Yakushiji.

314. Details of the same.

315. Finial of the eastern pagoda at Yakushiji.

316. Plan and elevation of the model of five storied pagoda kept in the western *kondo* of Kairyu-o-ji.

317. Plan and side and front elevations of Kasuga-tsukuri.

318. Plan and side and front elevations of Nagare-tsukuri.

319. Hokkedo, Todaiji.

320. Plan and details of the same.

321. Front elevation of the *kondo* at Toshodaiji.

322. Details of the same.

323. Details of the eastern pagoda at Taimaji.

324. Front elevation and plan of the Yumedono, Horyuji.

325. Plan of the Hassei-in.

326. Plan, Elevation and arrangement of the building of the Hachiman Shrine at Usa.

327. Plan and elevation of the Hiyoshi-tsukuri.

328. Five storied pagoda of the Muryo-ji.

329. Elevation of the same.

330. Arrangement of the Shinden-tsukuri.

331. Five storied pagoda of the Daigoji.

332. Elevation of the same.

333. Plan and front elevation of the Ho-o-do, Byodo-in.

334. Ho-o-do, Byodo in.

Fig. No.
335. Interior decoration of the Ho-o-do.
336. Plan and elevation of the Hokuyen-do, Kofukuji.
337. Amida-do, Hokaiji,
338. Plan and elevation of the three storied pagoda at Kofukuji.
339. Konjido.
340. Main hall of the Renge-wo-in.
341. Shariden of the Engakuji at Kamakura.
342. South Entrance gate of the Todaiji.
343. Jodo-do at the Jodoji.
344. Tahoto of the Ishiyama Temple.
345. Main hall of the Kanshinji.
346. The belfly of the Todaiji.
347. *Sammon* of the Tofukuji.
348. Interior decoration of the same.
349. Kinkaku.
350. Ginkaku.
651. The octagonal four storied pagoda of the Anrakuji.
352. Five storied pagoda and eastern *kondo* of the Kofukuji.
353. Main hall of the Keirinji.
354. Kondo, Toji.
355. Sambo-in.
356. Entrance of the Zuiganji.
357. *Kondo,* Ninnaji.
358. Kitano Shrine.
359. Konoma, the study of the Nishi-Hongwanji.
360. Hiunkaku of the same temple.
361. Karamon of the same temple.
362. Karamon of the Daitokuji.
363. Taitokuin.
364. Yomeimon of the Toshogu, Nikko.
Interior Decoration of the Taiyu-in, Nikko.
365. Nijo Detached Palace.
366. Five Storied Pagoda at Toji.
367. Kaizan-do and So-mon of the Mampukuji.
368. Taiseiden.

ARCHITECTURE.

INTRODUCTORY REMARKS.

Japan is the only country where the wooden tri-lineal architecture has made the highest possible development, which is probably due to an almost inexhaustible supply of timber and a mild climate. To this development Japan owes not so much to her own genius as to the adoption and assimilation of the civilisation of the neighbouring countries. Especially was the influence of Buddhism marked in the progress of the arts and our palaces, private residences, shrines and temples all bespeak the influence of Buddhist architecture.

The history of Japanese architecture may roughly be divided into four periods, namely (1) before the introduction of Buddhism, when the art was primitive and purely Japanese; (2) from the introduction of Buddhism to the end of the Fujiwara period, when the Chinese civilisation of the Six dynasties and the Tang dynasty was copied and assimilated; (3) from the Kamakura to the Ashikaga periods, during which the Chinese civilisation of the Sung dynasty was the main source of inspiration; and (4) from the Toyotomi to the Tokugawa periods, when the Ming and Tsing dynasties supplied models.

When the four architectural periods are viewed from a religious standpoint, the first may be said to represent the Shinto architecture; the second the Buddhist architecture as shown in the six sects of Nara and the Tendai and Shingon sects; in the third the Zen sect was predominant; and the Buddhist architecture employed by all the sects flourished in the fourth. A style of Shinto architecture modified by Buddhist architecture may be traced throughout the three later periods.

Generally speaking Japanese architecture has retained its characteristic style for the last two thousand years, and whatever modifications it has undergone essentially consist in points of technical detail, the fundamental features pervading the four different periods. For convenience of treatment the whole subject will be divided into eight epochs, as follows:

1. The pre-Buddhistic period.
2. The *Asuka* period. (Suiko era, 552-646 A.D.)
3. The *Nara* period. Part I. (Wadō era, 645-733 A.D.)
   Part II. (Tempyō era, 724-781 A.D.)

FIG. No. 313

THE EASTERN PAGODA

at

YAKUSHIJI

ARCHITECTURE.

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When the four architectural periods are viewed from a religious standpoint, the first may be said to represent the Shintō architecture; the second the Buddhist architecture as shown in the six sects of Nara and the Tendai and Shingon sects; in the third the Zen sect was predominant; and the Buddhist architecture employed by all the sects flourished in the fourth. A style of Shintō architecture modified by Buddhist architecture may be traced throughout the three later periods.

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3. The Nara period, Part I. (Wadō era, 645-723 A.D.)
   Part II. (Tempyō era, 724-781 A.D.)

4. The Heian period, Part I. (Kōnin era, 782-930 A.D.)
   Part II. (period of the Fujiwara family.)
5. The Kamakura period (Hōjō Shogunate.)
6. The Muromachi period (Ashikaga Shogunate.)
7. The Momoyama period (Toyotomi Shogunate.)
8. The Yedo period (Tokugawa Shogunate.)

SECTION I. THE PRE-BUDDHISTIC PERIOD.

In prehistoric times the inhabitants of Japan lived in caves and huts. In time cave-dwelling was completely abandoned and the art of constructing huts gradually assumed a definite style. The primitive hut was composed of two rows of rafters resting on each other with a ridge-piece placed on them and purlins fastened on the rafters parallel to the ridge piece. (Fig. 304.)

This simple framework was thatched with rush. The first step of progress was the use of posts to support the framework ; then floors were laid ; and the roofs came to be thatched in a more permanent form. In this manner a simple style of architecture came into existence, as exemplified at present in the Oyashiro (Great Shrine) of Idzumo.

Japan had no Shintō architecture in ancient times, for the simple reason that religious rites did not then require any buildings for their purposes. When it did appear some time later, its style was identical with that of the primitive dwelling houses that had already existed, and it was called *Oyashiro-tsukuri* (the Great Shrine Style). The Oyashiro of Idzumo, as mentioned above, is a good example of this primitive structure, shown in figure 305, the plan of the shrine bearing a close resemblance to figure 304. There being a post in the centre of the façade, it is impossible to open an entrance there. One enters at A, turns to B, proceeds to C, and turning again, reaches D. D corresponds to a bedroom ; C, to a study ; B, to a parlour ; and A, to a vestibule, and they clearly show that the shrine is an exact copy of a dwelling house in ancient times. The elevation of the shrine (Fig. 306) is also an advanced form of the structure shown in Fig. 304. The *Oyashiro* style was followed by the *Otori* style, which is represented by the Otori shrine. From the *Otori* style developed the *Sumiyoshi* style, of which the Sumiyoshi Shrine is a type. The three styles all belong to the *Tsumairi* system (building with the main entrance in the gable-side).

The *Shimmei* style belongs to the *Hirairi* type (building with the main entrance in the façade). The Great Shrine at Ise (Fig. 307) and the Atsuta Shrine (Fig. 308) are representative structures of this type. Both have preserved their

FIG. No. 304

PRIMITIVE HUT

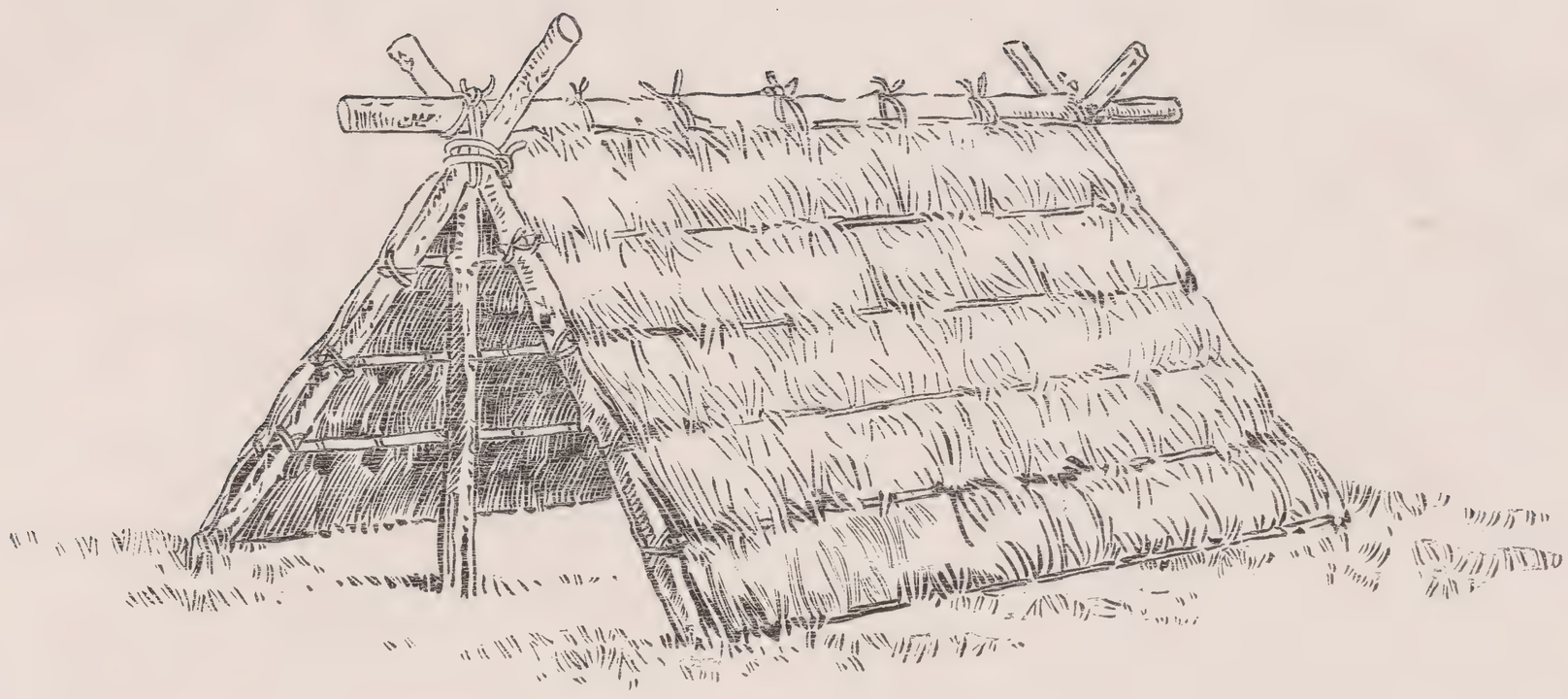
(TENCHI KONGEN-TSUKURI)

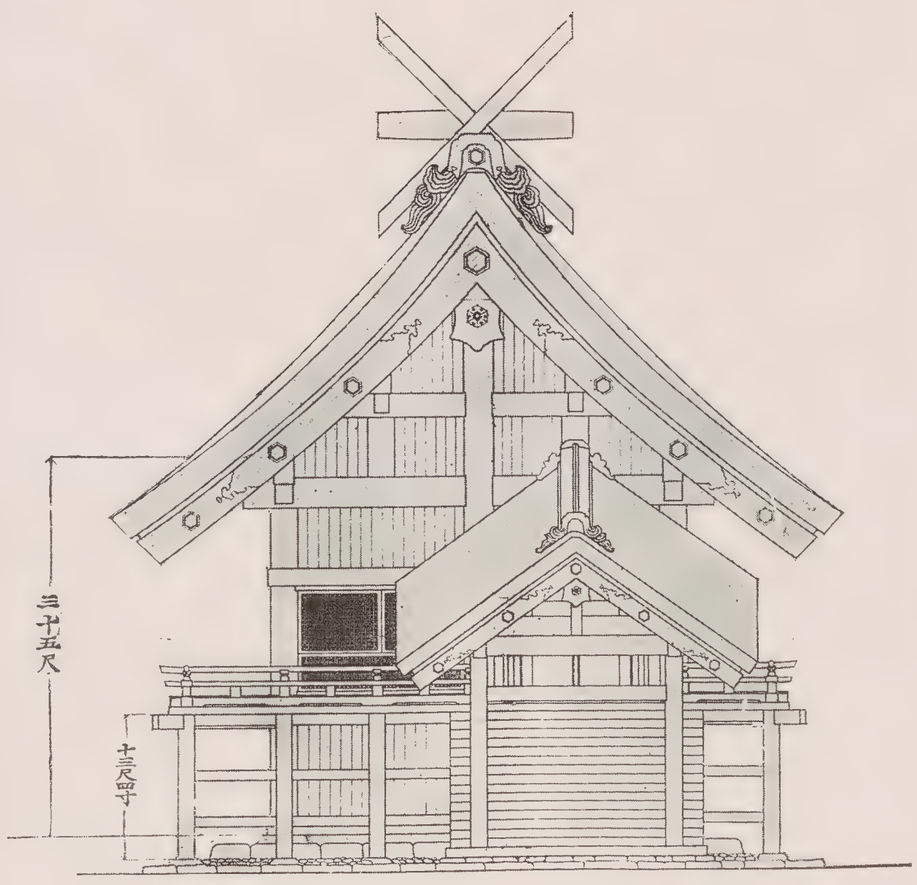
FIG. No. 305 & 306

OYASHIRO

of

IZDUMO




三十五尺
十三尺四寸

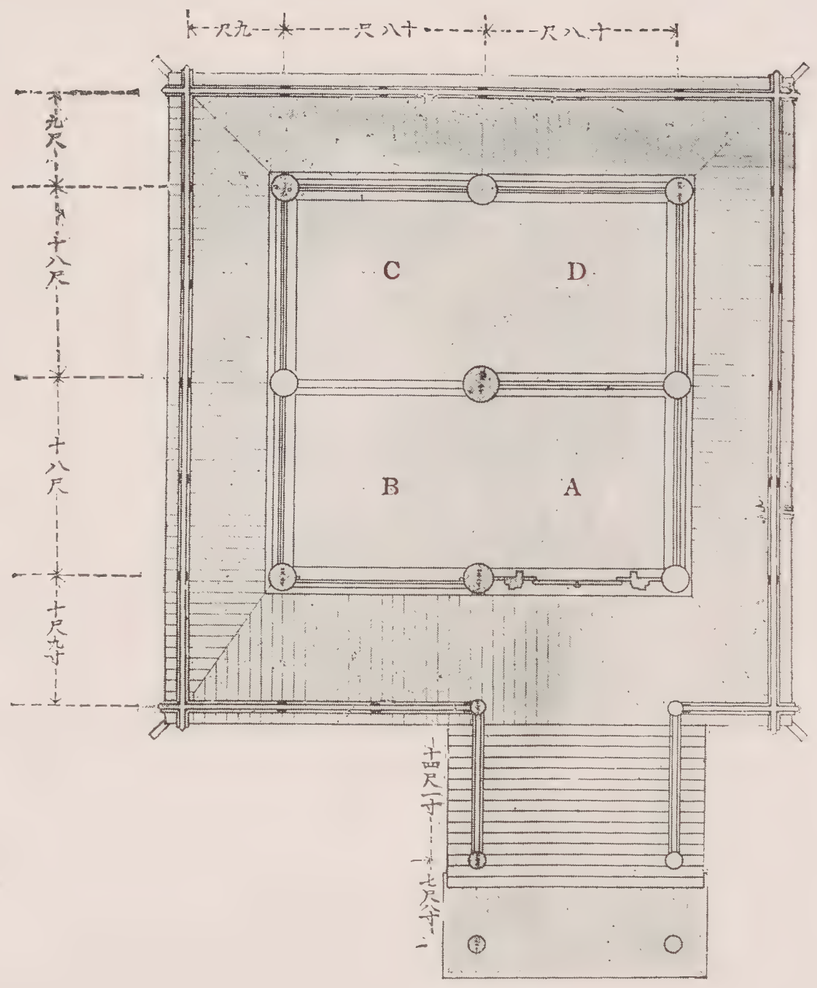

九尺九寸
十八尺
十八尺
九尺九寸
十八尺
十尺九寸
十四尺一寸
七尺八寸一
C
D
B
A

FIG. No. 307

PLAN OF THE GREAT SHRINE

of

ISE

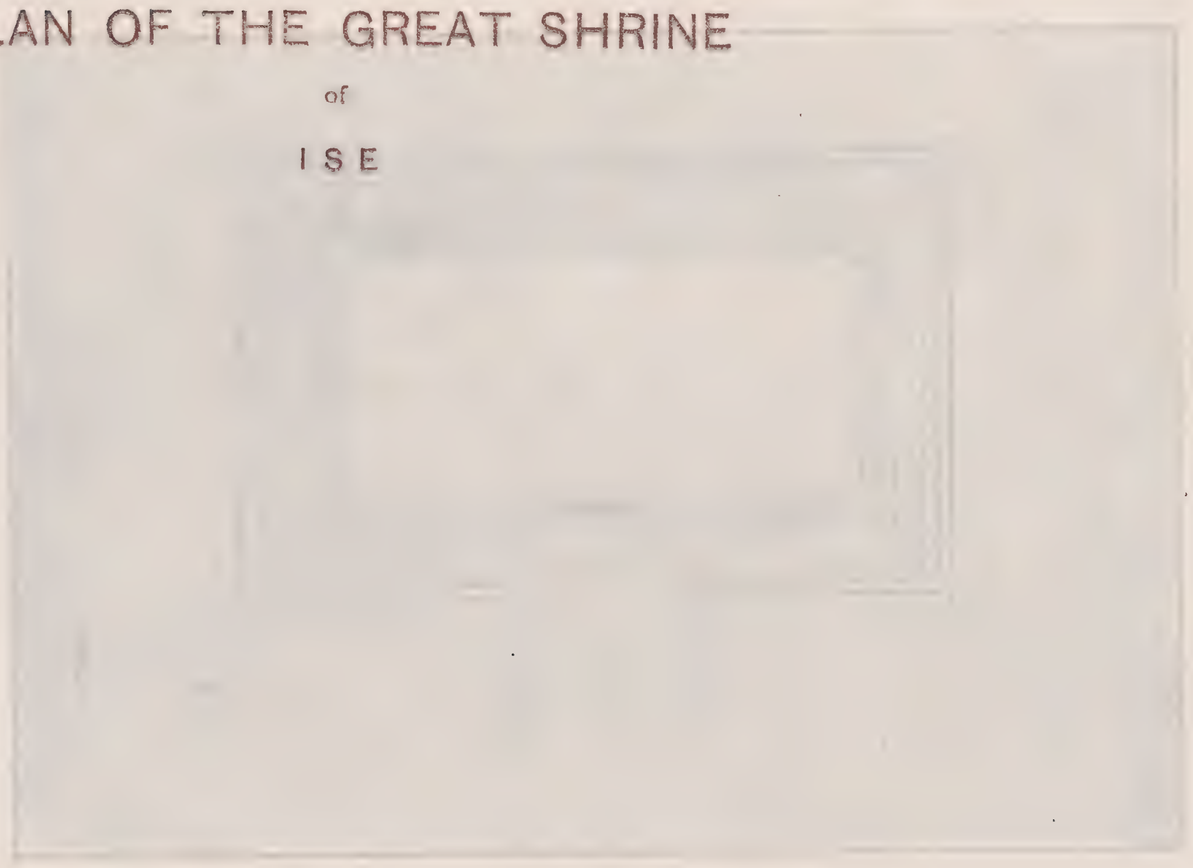
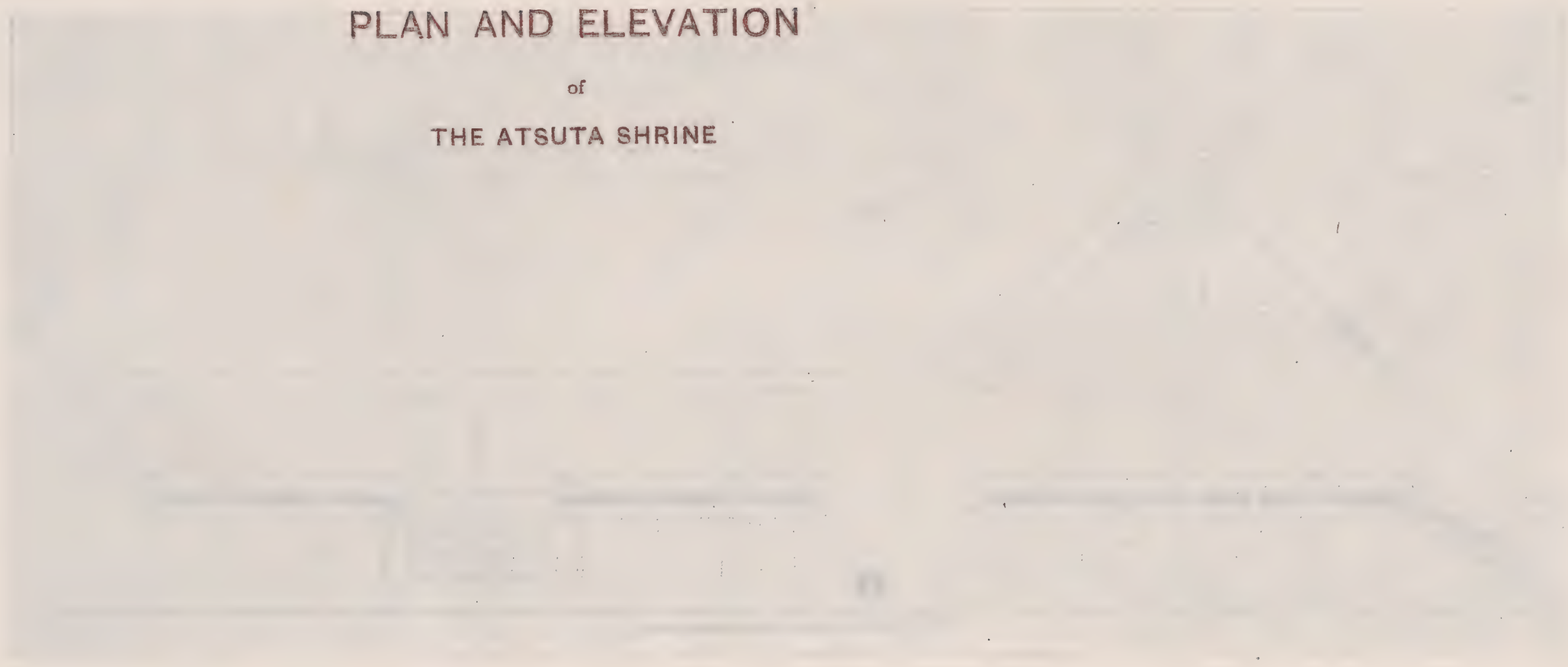


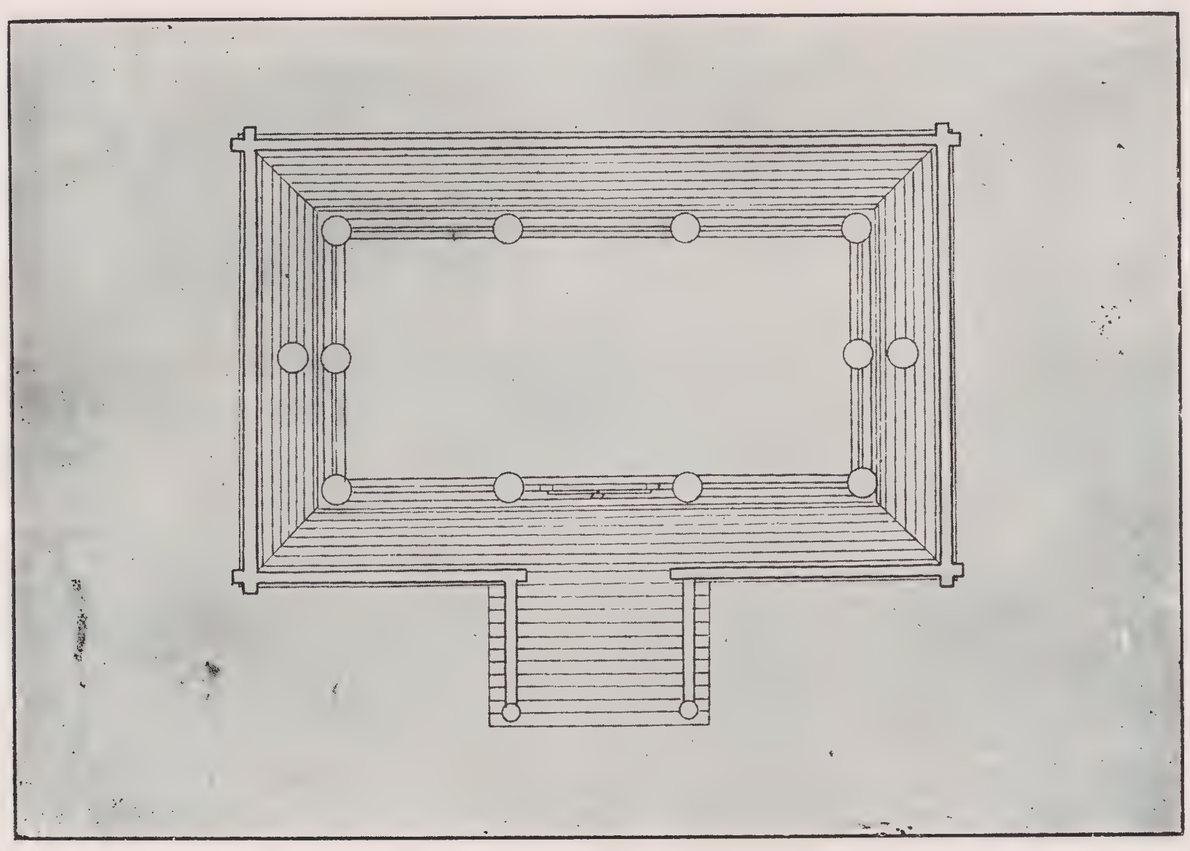
FIG. No. 308

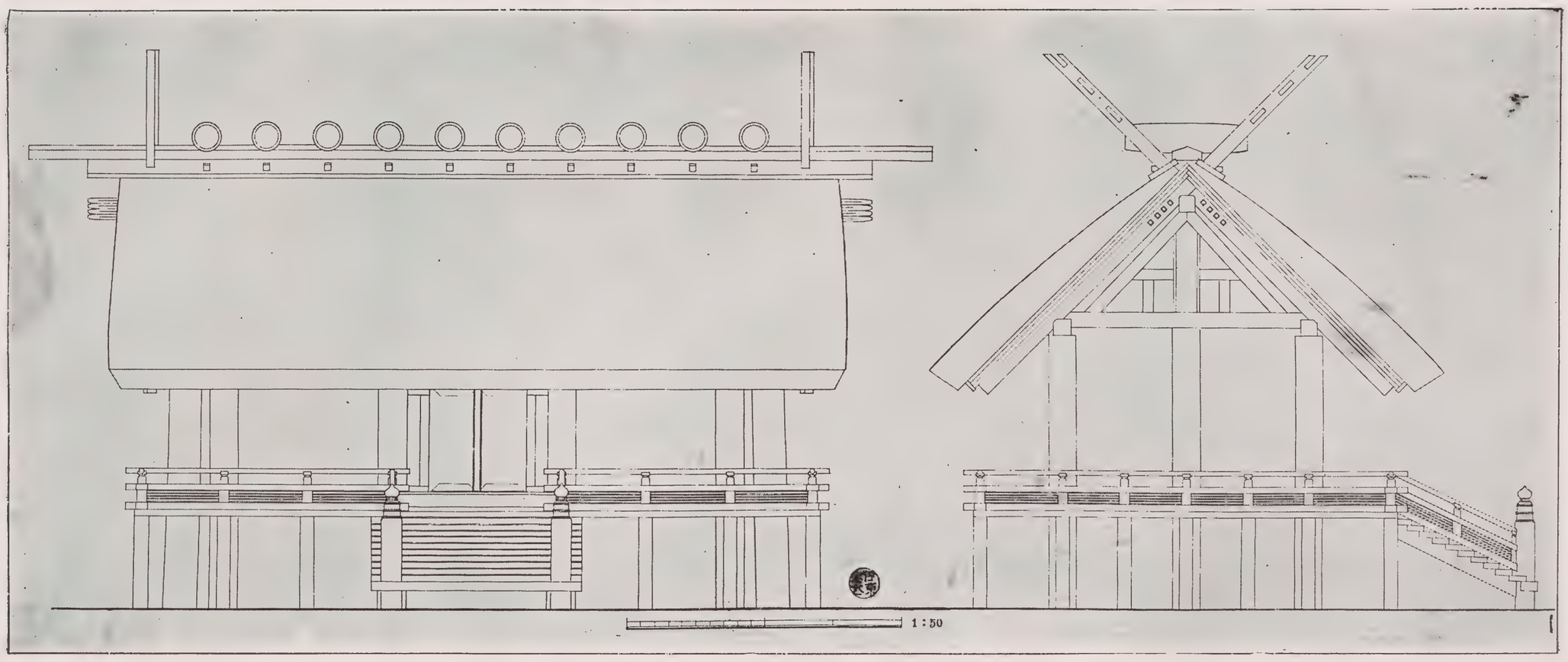
PLAN AND ELEVATION

of

THE ATSUTA SHRINE






1 : 50

original style to this day, the only difference as compared with the ancient buildings consisting in the use of better materials, in advanced workmanship, and greater ornamentation. In the *Shimmei* type the plan is a rectangle. The posts are round and planted in the earth. The *Chigi* (barge-boards at the end of the ridge), the *Katsuogi* (barrel shaped blocks on the ridge), and the roof with the straight-lined outline remind us of the most primitive building shown in Fig. 304. The two detached columns called the *Munamochi-bashira*, at both sides of the building supporting the projecting ridge piece, are highly primitive in conception. The *Shimmei* style separates itself into two subdivisions, one original and called the pure *Yuitsu-Shimmei* type, and the other called simply the *Shimmei* type, which is a modification, and has a roof with a straight-lined outline, together with the *Chigi* and *Katsuogi* on the ridge, and also has some innovations consisting of technical details.

Of the influence of Korea on Japanese architecture we have no solid evidence, though we may take it for granted that Japan owes much to that country in the development of her architecture. Thus it is extremely likely that the painting of buildings dates from the reign of the Empress Jingō, when certain five paints were presented to Japan from Shiragi. From the record that the Emperor Nintoku abolished the ornament on his Imperial residence, it is concluded that the art of architectural ornamentation had already existed about this time, while the erection of a "high pavilion" in the reign of the Emperor Nintoku and "high buildings" in that of the Emperor Yūryaku, as chronicled in the Japanese annals, support the conjecture that some pretentious structures must have existed in those times. It is further presumable that the origin of all those buildings is traceable to the intercourse which Japan had with Korea, and that their style was Japanese-Korean or pure Korean. On the other hand, we find in the same chronicles that the Emperor Yūryaku reproved the governor of *Shiki* prefecture for his presumption in surmounting the roofs of his dwelling with the *katsuogi*. This incident points to the conclusion that the Imperial palaces of those times must have been in purely Japanese style, with a straight-lined outline and the *chigi* and the *katsuogi* on the ridge. It may be added here that the "high pavilion" and "high buildings" must have been by no means such magnificent structures as we understand by those words to-day.

Tombs from another kind of architecture of the times which claim our attention. They are artificial mounds. Some are in the shape of a low cone; in plan some form a calabash and others are square in the front and round in the rear. They are sometimes surrounded by a moat. The designs are in general common to the tombs

found in Oriental countries. The mound has a chamber in its bosom and in it is placed a sarcophagus. The chamber generally communicates with the outside by a passage. The sarcophagus is sometimes worked into an architectural form with a high degree of artistic skill, so that it helps us to some extent to form an idea of the artistic ability in workmanship and architectural design which our ancestors attained in those ancient times.

In style no marked difference existed between the Shintō and the palace architecture. They both sprung from the hut type illustrated in Fig. 304, developed into the *Oyashiro* and *Shimmei* styles, in which unknown timbers were used. Palaces built of dressed timbers mark a further stage of progress. The materials used at this advanced stage are still simple, no elaborate handwork on them, no painting or carving. The outlines are all straight-lined and no part is in curves. The roofs are highly primitive, being thatched. In short the architecture of this time is absolutely Japanese, and of vegetable material with no mixture of mineral matter.

SECTION II. THE ASUKA PERIOD.

This time comprises the period from the introduction of Buddhism to the reign of the Emperor Tenchi. When Buddhism was first introduced into Japan in 552 A.D. Soga Iname dedicated his villa at Mukawara to Buddha and called it the Mukawara temple. It was the first Buddhist temple in Japan, but it is unknown whether the building was an ordinary palace building converted into a temple or a Buddhist temple in the Korean style. The stupa built by Umako on the hillock of Ōno may more safely be looked upon as the pioneer Buddhist structure in this country. Umako next built the Hōkō temple in 588. Prince Umayado built the Shitennō-ji in 593, the Hōryū-ji in 607, and many other temples. By this time the system of *Shichidō-garan* (a Sanga-ârâma with a complete set of buildings and chambers, such as the great outer-gate, main temple, lecture hall, dining room, bath house, etc.), had been completed, and splendid red painted columns and tiled roofings brought about a great evolution in Japanese architecture.

A Sanga-ârâma or monastery belonging to this period is regularly of a type called *Gakumonji* (temple for learning). As a rule, it faces south and is surrounded by a square wall with a gateway on each side. Inside the wall there is an open corridor enclosing a square court. The long corridor is interrupted in the front by a central gateway, and in the rear, by a lecture hall. In the square court stand a stupa and a *kondō* (where Buddhist images are placed). Outside the court and behind the lecture

FIG. No. 309

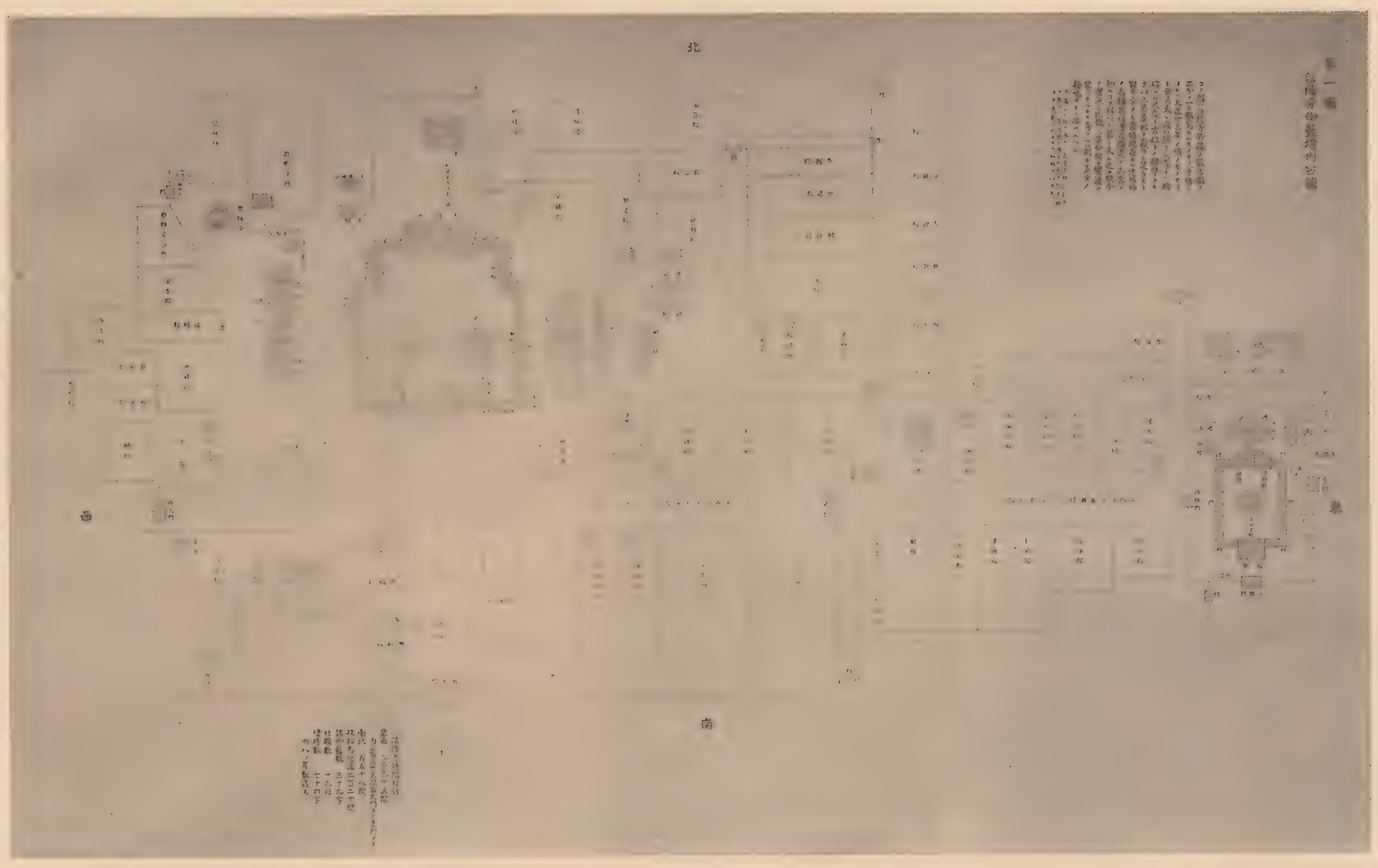
KONDO

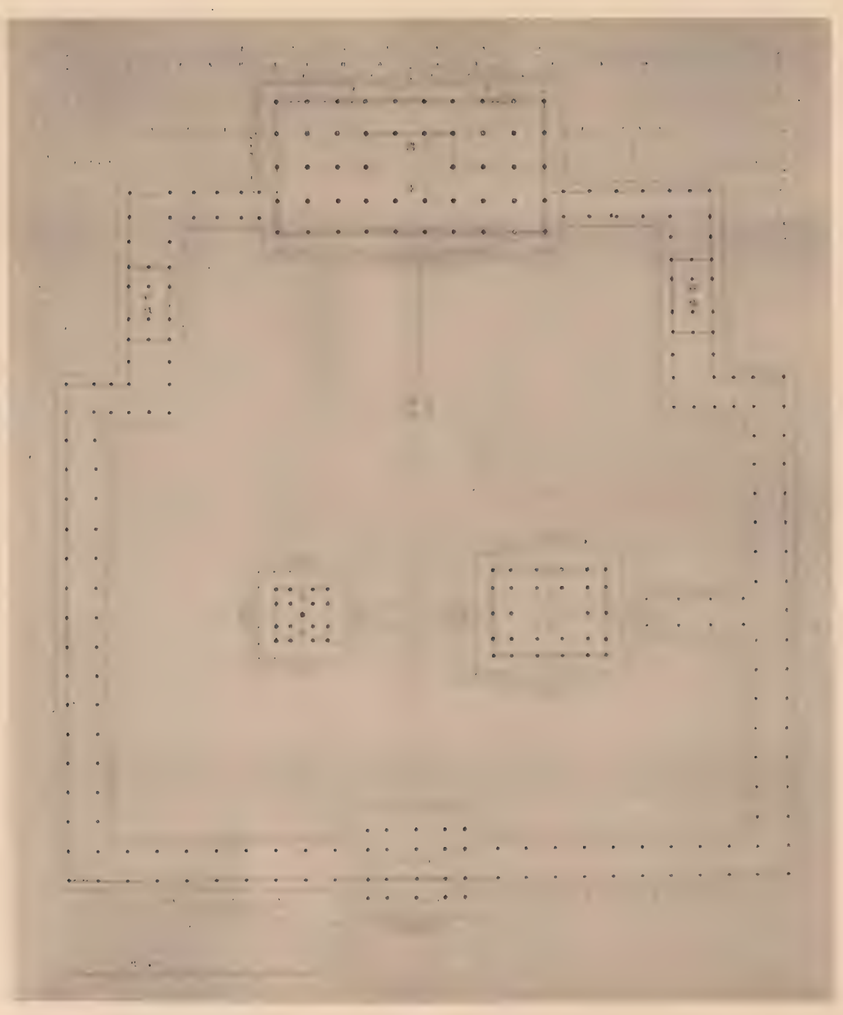
A. Old map of the precincts of the Horyuji

B. The group of the buildings of the Horyuji at present

D. Existing arrangement of the building

C. Plan of the Horyuji (conjectured)


北
南
西
東
堂講
堂食
門足四
門大南
院門南
院門北
院中
院門西
院門東
北



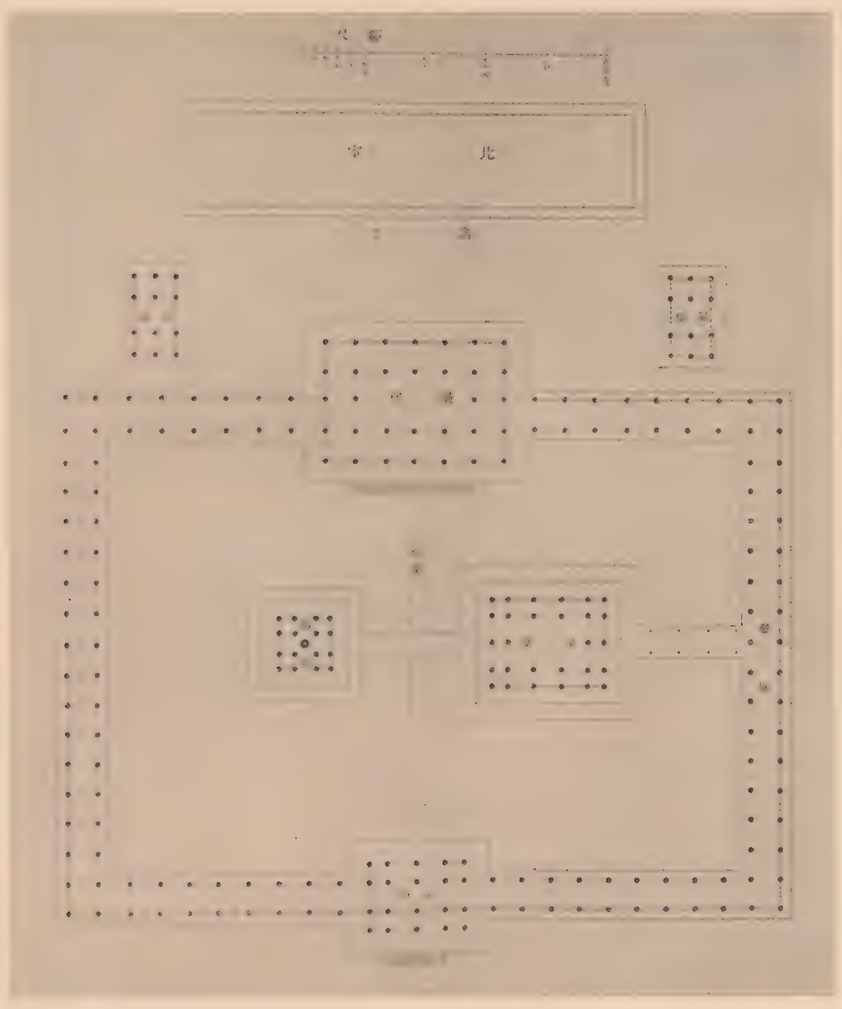

北

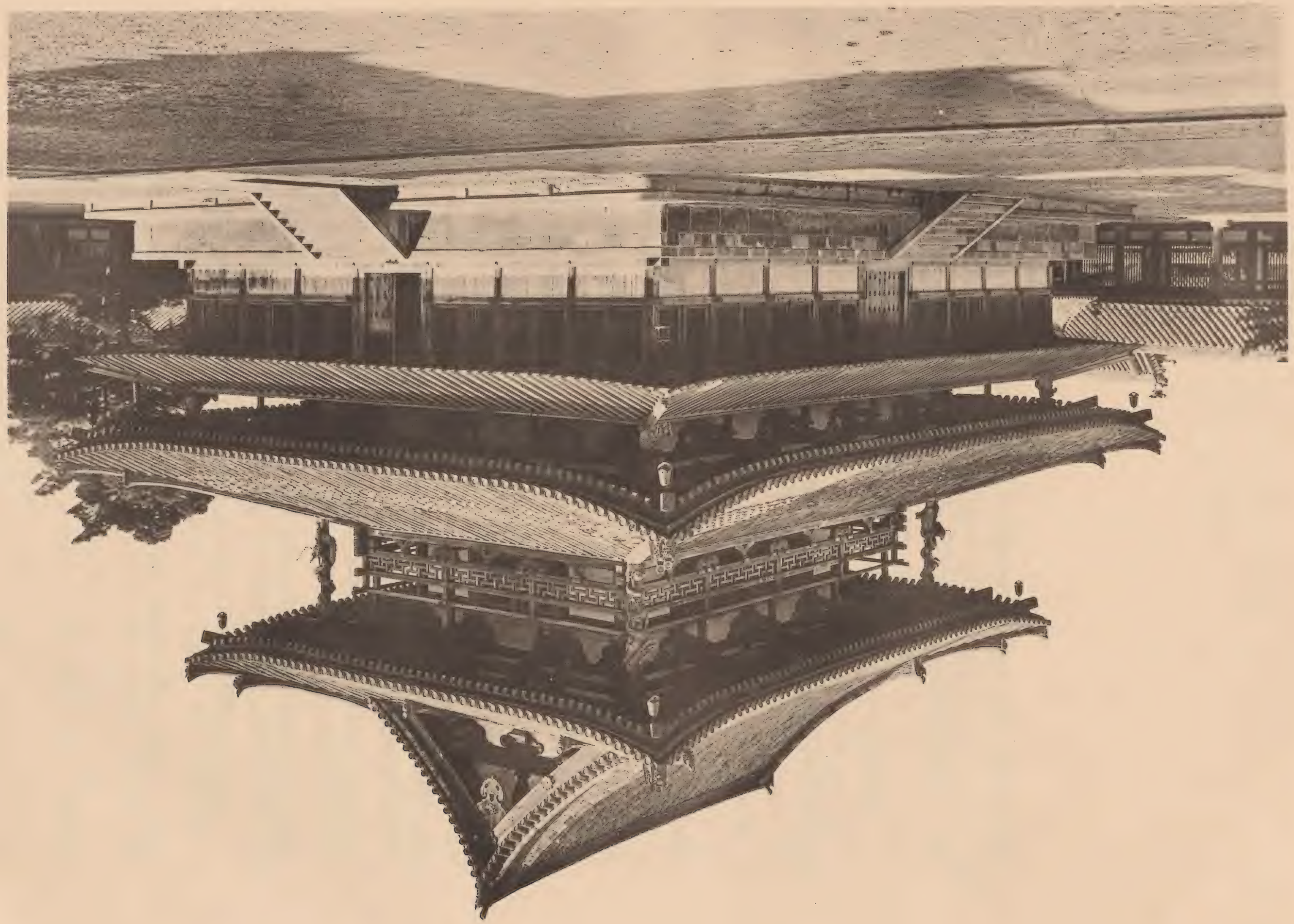
FIG. No. 310

KONDO

at

HORYUJI

Hiroshi Ando
Ando Gallery of Japanese Crafts
Tokyo
Kyoto
Osaka



hall stand a drum tower and a bell tower facing each other. The central group of buildings is surrounded on the north, west, and east by three viharas. The *kondō* is usually two-storied and is raised on a double terrace. Its floor is paved with tiles. The stupa is three or five storied. The great southern outer gate and the central gate are commonly two-storied and under one of them are placed the statues of the *Niō* (Deva kings). There are also a refectory and a bathroom. The *kondō* sometimes stands in a pair, the eastern and western. One or more rotundas may be found in the temple grounds. Several other buildings, such as a *shōsō-in* (a treasure store house), a *seisho-in* (an office), etc. are attached to the monastery.

The central gate, *kōndo* and stupa of the Hōryūji at Yamato (A.D. 607), the stupa of the Hōryūji (A.D. 623) and that of the Hōkiji (A.D. 638), and the monastery of the Shitenno-ji in Osaka stand as priceless monuments of the art of the Asuka time. The group of buildings of the Hōryūji is laid out on the plan shown in Fig. 309-B. The monastery consists of the western and the eastern parts and is furnished with the complete set of furniture belonging to a *shichidō-garan*. The western part was formerly constructed on the plan figured in 309-C, but when the northern vihara was destroyed by fire, the lecture hall was removed to the site of the ruin. Fig. 309-D shows the existing arrangement of buildings and is called the Kudara (Korean) type. In the *kondō*, stupa, and central gate is preserved the genuine style prevailing in the reign of the Empress Suiko. To describe their characteristic features, the columns have entasis like Grecian columns, and cloud-shaped brackets and blocks are used in preference to ordinary compound brackets ; the handrails have svastica lattices, but they are mere ornaments, there being no verandah behind them. The eaves have single series of rafters thrown all the way across, but are furnished with neither the *kotenjō* (the sub-ceiling between the horizontal beams upon the compound brackets) nor the *shirin* (a wooden curved member arranged in longitudinal series on the cornice), and the rafters are carelessly arranged. The upper and the lower parts of the buildings do not correspond in plan but they present, as a whole, an imposing and unique appearance. Fig. 310 is an elevation of the *kondō* and Fig. 311 shows its technical details.

Fig. 29 (in Vol. I) represents the Shrine of Tamamushi placed in the *kondō*. There is no room for doubt that this work was produced in the reign of the Empress Suiko. In the shape and design of this shrine and those of the *kondō* and other buildings we can find many points of agreement, which fact goes a long way to corroborate the opinion that the *kondō* and other buildings are in the pure Suiko style. The shrine has

most interesting metal decorations. The vine scroll figures thereon have points of resemblance to those of the Byzantine Empire and Arabia, and some of the litharges are found even to be exact representations of the Grecian honeysuckle. Some think this identity to be simply accidental, but we are inclined to attach more significance to it. In addition, the mural paintings, Buddhist images and canopies in the *kondō* have figures in the style of Western India and Greece.

The buildings of Horin-ji and Hōki-ji are arranged on a similar plan to that of Hōryū-ji, and their three-storied stupas are same in form and detail as those of the Hōryū-ji monastery. (Fig. 312).

The buildings of Shitenno-ji in Osaka are laid out according to the pure classic plan. The monastery has four outer gates, one in each quarter. The vast central quadrangle is entered through the central gateway, and within it is arranged lengthwise are a five-storied stupa and a *kondō*. The Rokuji-dō hall, lecture hall, bell tower, and drum tower stand all in their places. Though the elevation has undergone a gradual change, the pure Suiko style is still preserved in the special tile roofing called *shikoro-buki* on the *kondō*, and in the use of sculptured brackets in place of the compound brackets on the *kondō* and stupa.

Of Shinto architecture we know little, save that the style of the preceding time was followed. Nor are we well informed about the palace architecture. From the mention made of the Daigoku-den (ceremony hall) in the history of the reign of the Empress Kōkyoku and from the scanty record found elsewhere about the twelve gates of the Imperial palace, we gather that there existed as far back as in her reign an Imperial palace built after the Chinese fashion. Records are, however, found to the effect that the Empress Kōkyoku built a palace roofed with planks, and that the Empress Saimyō did not succeed in her attempt to roof the palace with tiles. It may be inferred from this that the palaces of this period were as yet thatched with rushes, so that we can not bring ourselves to believe that Japan already possessed about this time an Imperial Court planned after that of the Tang dynasty furnished with the necessary halls, such as Daigoku-den, etc.

To sum up, the chief feature of the architecture of the Asuka period consists in the complete establishment of the Kudara system of *shichidō-garan.*

SECTION III. THE NARA PERIOD.

The architecture of this period was chiefly modelled on the Tang treatment.

FIG. No. 311

DETAILS OF THE KONDO

OF

HORYUJI

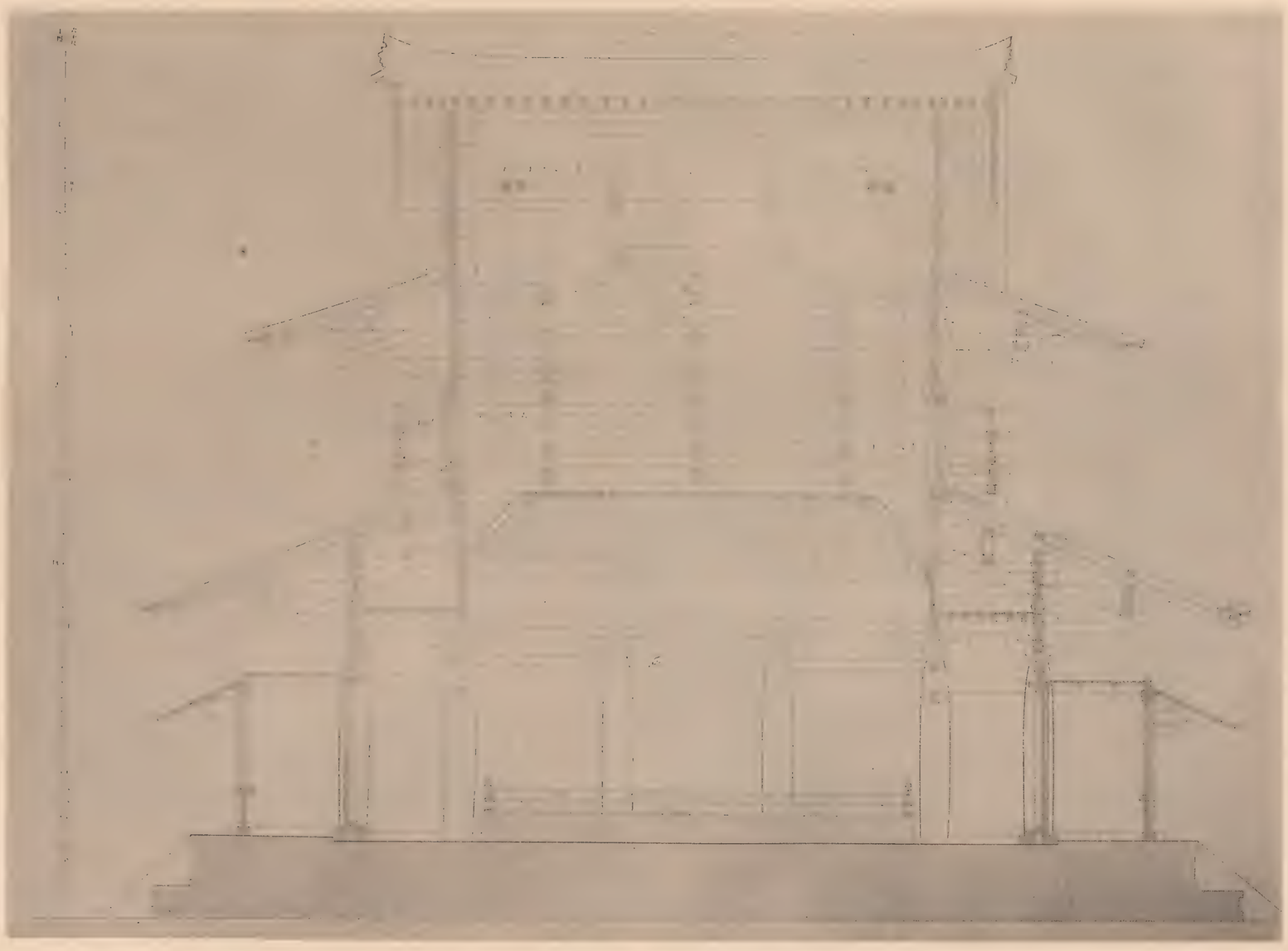


FIG. No. 312

THREE STORIED STUPAS

at

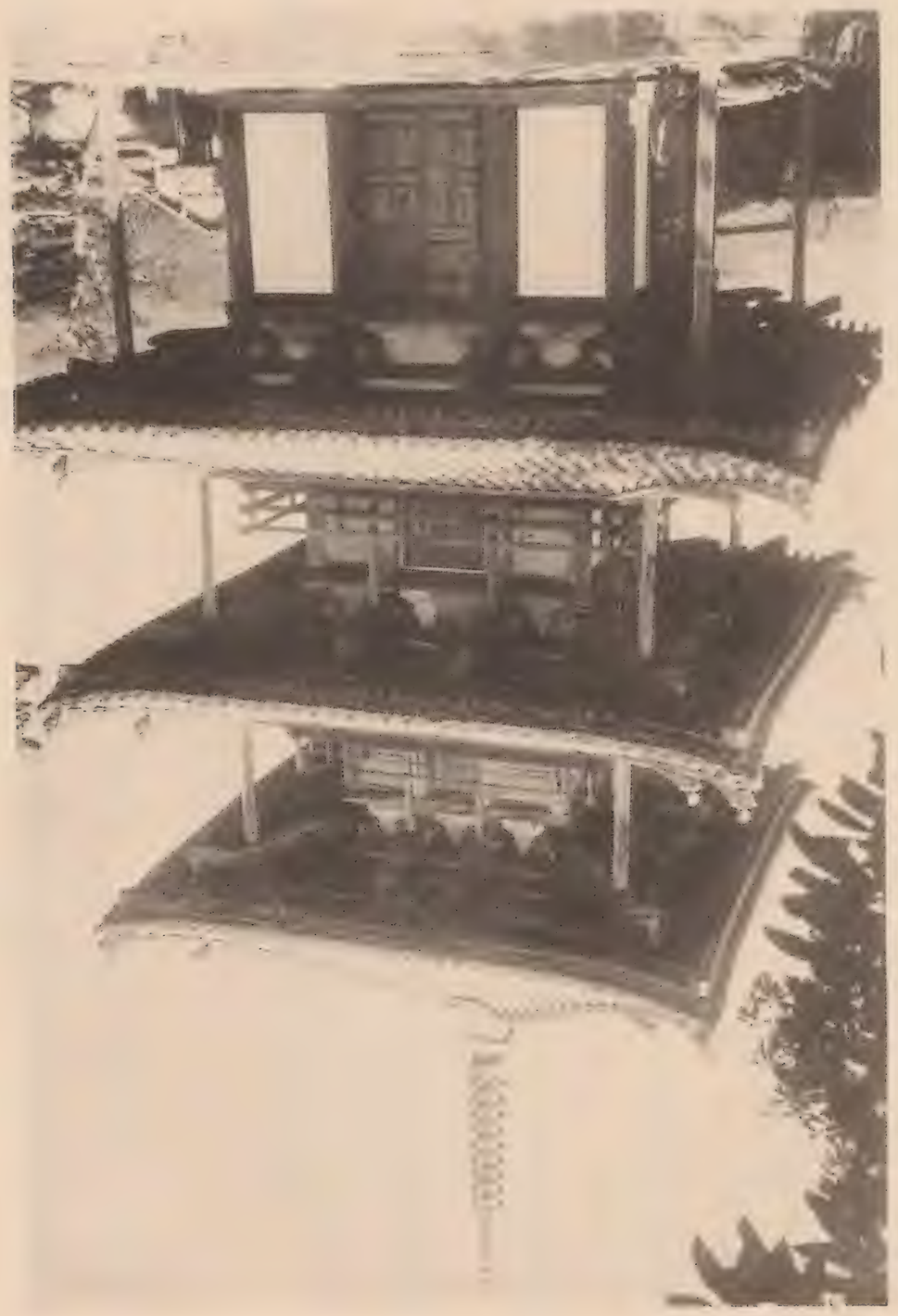
HOKIJI and HORINJI

Plate XCV. Size

THREE STORIED STUPAS

IN

KONJI-YA HORIUJI



The arrangement of the group of temple buildings is similar in plan to that of the Asuka period, except that the pagodas stand outside the inner court and in front of the central gate, sometimes in pairs facing each other, and that the *kondō* interrupts the open corridor in the northern part. The establishment of an Imperial Court at Kyoto imparted a powerful incentive to the development of palace architecture. Shinto architecture influenced by the Buddhist style seems to have begun to apply graceful curves to the roof. The Nara period may be divided into two parts.

Part 1. The Wado Era.

This period covers about fifty years from the reign of the Emperor Tenchi (668-671 A.D.) to that of the Empress Gensho (715-723 A.D.), when the prevailing style of architecture stands midway between that of the Asuka and the Nara periods.

The eastern stupa of Yakushi-ji at Nara, which was constructed in 654 A.D. and removed to its present site in 718 A.D. is the sole remaining architectural monument of this period. The temple buildings of Yakushi-ji are in a peculiar style. The eastern pagoda is three storied and furnished with balustraded verandahs, and the whole outline is unique (Fig. 313). It has compound brackets which form a link between the cloud shaped blocks of Horyu-ji architecture and the complete three-corbelled compound brackets of the succeeding period. The stupa possesses the *kotenjō* which is absent in Horyū-ji, but it is not furnished with the *shirin,* which is a production of the next period. We find under the brackets carvings which appear to be remains of cloud-shaped brackets such as exist in the Horyū temple. The balustrades and eaves are of unique designs. (Fig. 314). The finials, especially that part called *suiyen*, are quite original in, conception (Fig. 315).

We have another instance of the structure of this type in what is said to be a miniature model of the five storied-pagoda of Saidai-ji, preserved in the Kairyūwo-ji at Nara. It agrees with the Yakushi-ji pagoda in type and execution so closely as to excite suspicion whether it was not an imitation of the latter. The pillars, up to the fifth story have a delicate entasis. (Fig. 316). The principal temples dedicated in this period were the Gubuku-ji (655 A. D.), Sofuku-ji (674), Ryugai-ji (669), Yakushi-ji in Shimotsuke province (676), Kofuku-ji (644 : removed to its present site in 710), Tayema-ji (664), Kwanzeon-ji in Tsukushi (675), and Taian-ji, sometimes called Kumagori monasteries, Kudara-daiji, and Takaichi-daiji, or Daikwan-daiji (removed to Nara in 710).

Only meagre details survive is about the palace architecture of this period. It

must have been an extremely simple affair, judging from the ancient records that the Emperor Tenchi built his palace of undressed timbers. Moreover, from the fact that the removal of the Court was quite frequent in those times, we come to the conclusion that it could not have been a solid and massive structure. It is true that we frequently find in ancient annals such words as Daigoku-den, indicative of sumptuous buildings, but evidently the term was not intended to be understood in its literal sense. The buildings could not have been splendid palaces, with red painted columns and blue tiled roofings such as those constructed after the establishment of the Court in Heijo (Nara), where it was organized on a Chinese model and had dwellings and offices which were very stately and gorgeous.

Part 2. The Tempyo Era.

This period commences with the reign of the Emperor Shomu who ascended the Throne in 724 A.D. and closes with the removal of the Court to Kyoto (794). In this period the Chinese architectural style was prominent in Japan where the art attained a high level of perfection. The Buddhist architecture was much on the same system as in the preceding period, but generally on a grander scale. Sometimes it even overstepped the bounds of the established canon. Technical skill made remarkable progress owing to the invention of an elaborate system of *mitsudo* (a compound bracket, composed of three blocks), the framing of the three-corbelled compound bracket, the *kotenjo* the *shirin*, and the *koryo* (decorated beams connecting pillars). The shingles became generally strong and heavy.

Palace architecture also developed greatly. In the reign of the Emperor Shomu officials holding court rank above the fifth degree and also rich plebeians were permitted to build red painted mansions roofed with tiles. From this time on tiled roofing came into general use.

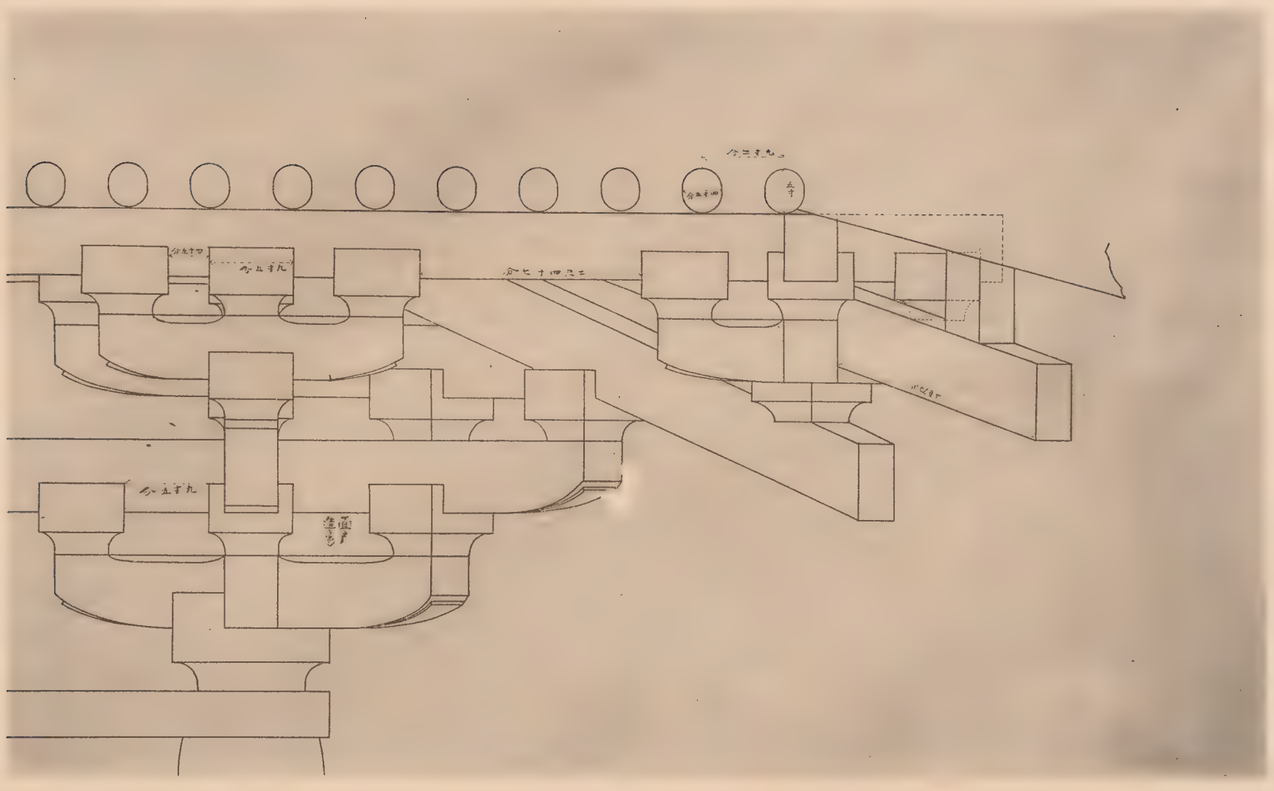
At the end of this period the theory began to be advanced that the Buddhist gods were reincarnated in the Shinto gods, and this theory paved the way for the amalgamation of Shintoism and Buddhism. According to the *Zodengishiki*, (law of shrine architecture), elaborated by Fujiwara Momokawa in 771 A.D. shrines of three classes were to be in the Shimmei style with the *chigi* and *katsuogi* on the ridges, though curves were not as yet introduced in the outline of the roofs. A type called *Kasuga-tsukuri* originated with the erection of the Kasuga shrine in 768 A.D. Another style called *Nagare-tsukuri* was created about the same time. Figs. 317 and 318 represent the

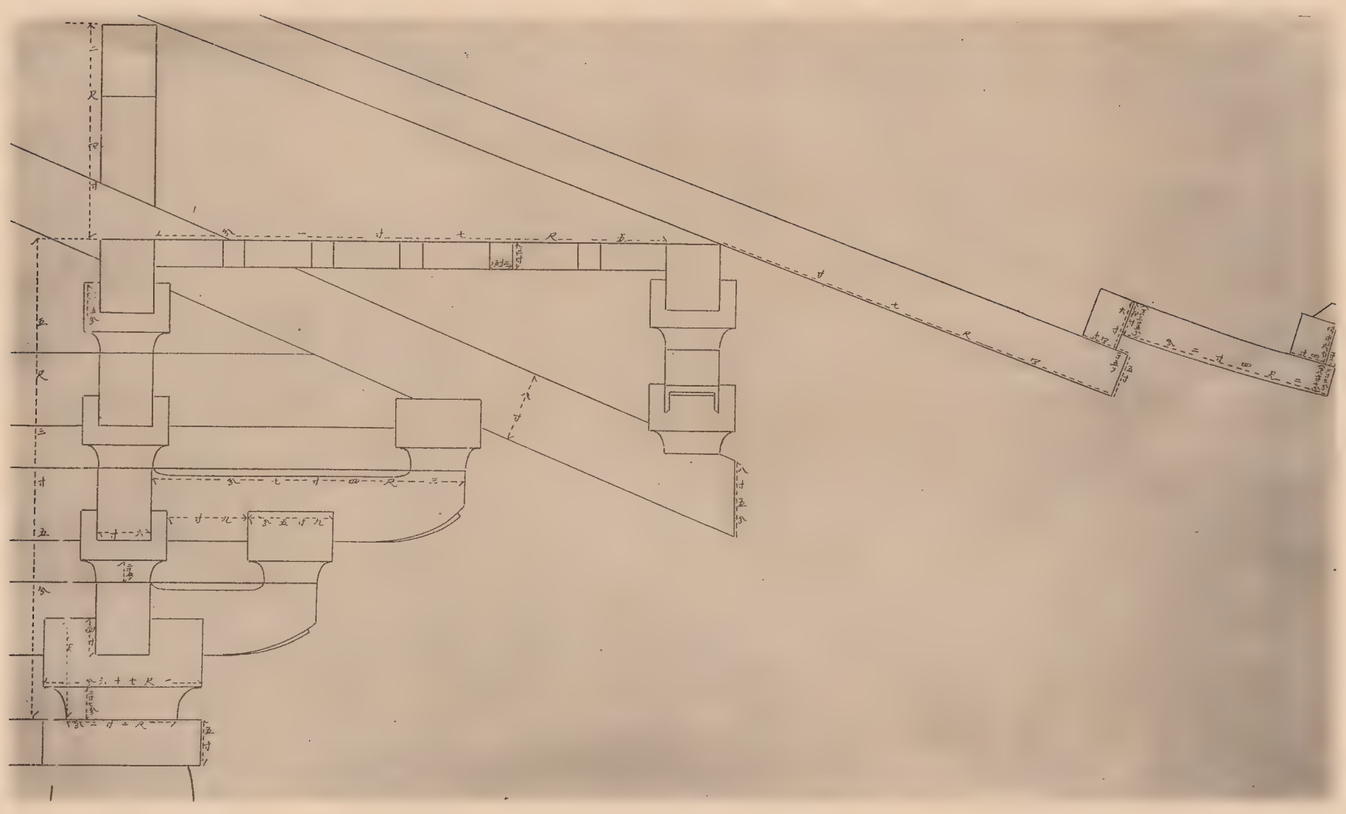
FIG. No. 314

DETAILS OF
THE EASTERN PAGODA

OF

YAKUSHIJI





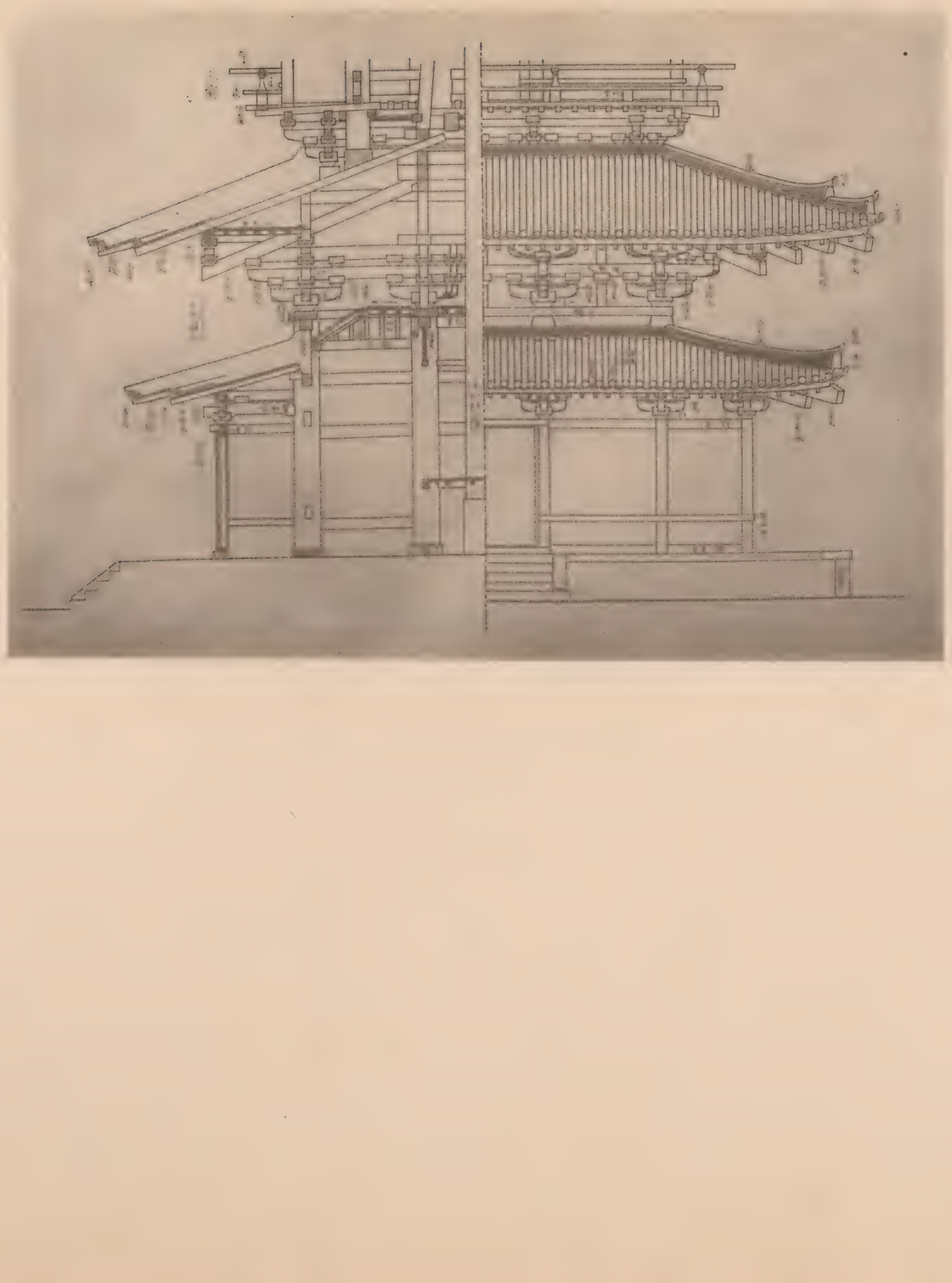
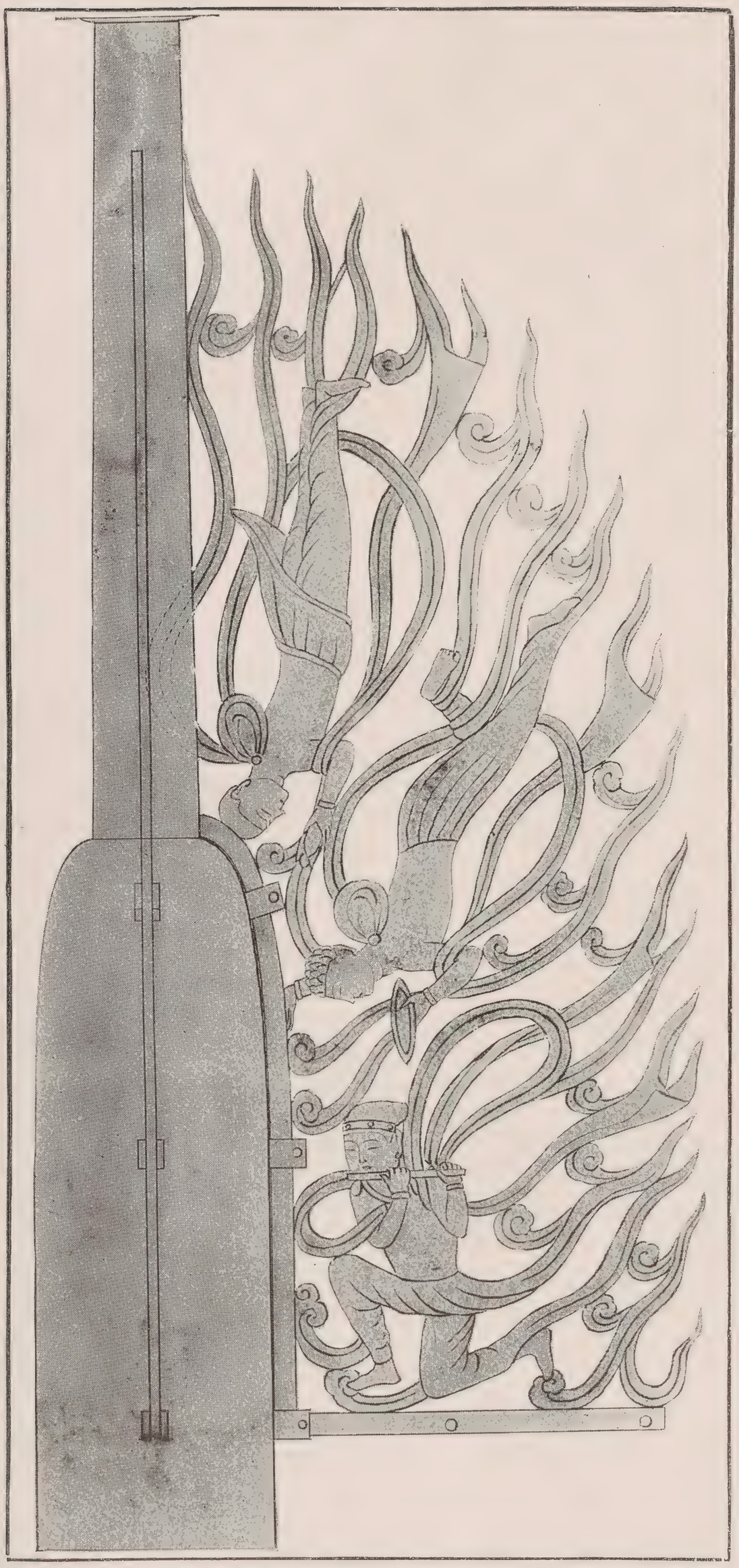


FIG. No. 315

FINIAL OF THE EASTERN PAGODA

at

YAKUSHIJI



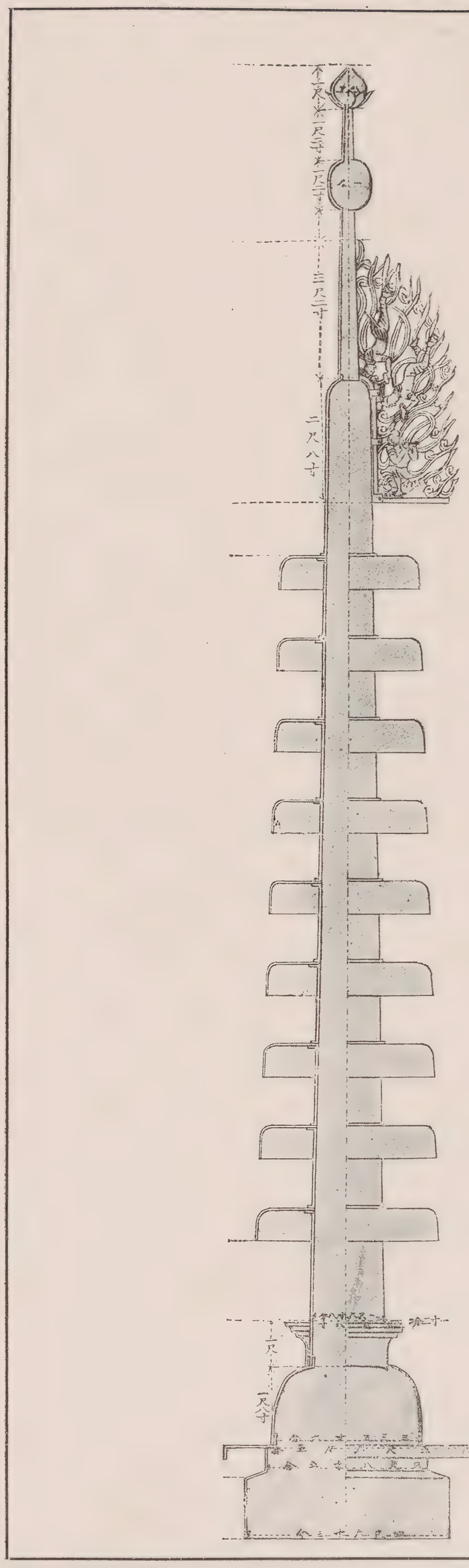
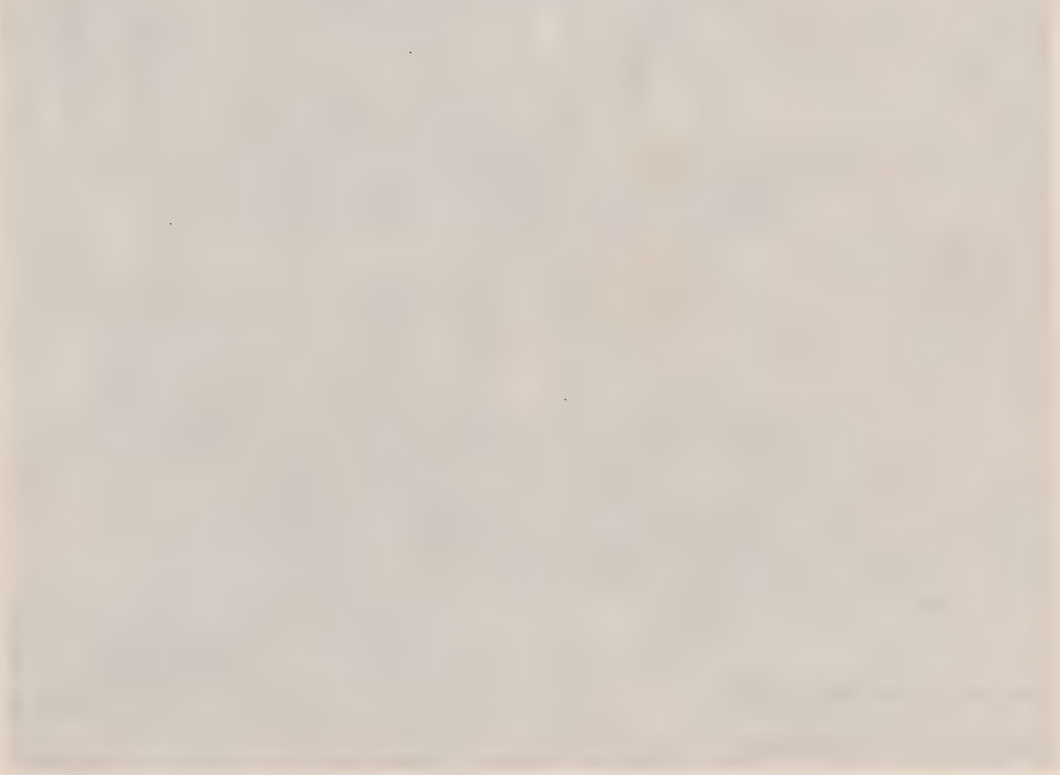

二尺八寸
一尺八寸

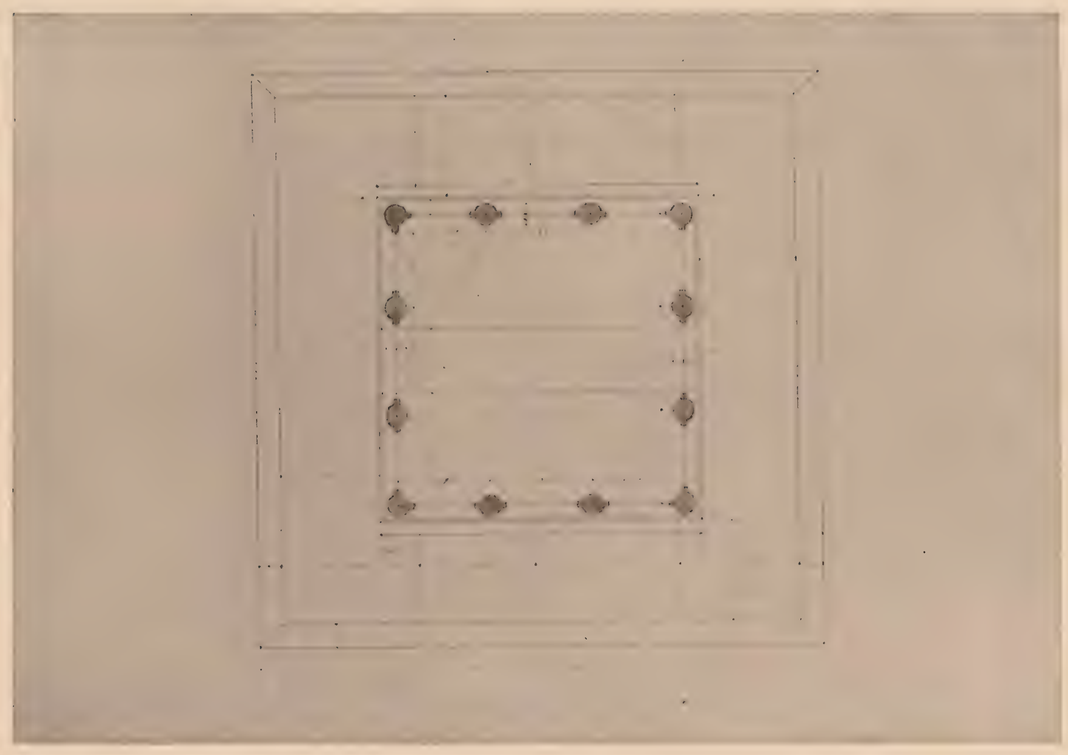
FIG. No. 316

MODEL OF THE FIVE STORIED PAGODA KEPT IN THE WESTERN KONDO

KAIRYU-O-JI



海龍王寺西金堂内五重塔雛形建圖



Takemikumari shrine in Kawachi province. The present shrine buildings belong to 1334 and three buildings stand in a row. They have of course many Buddhist elements; nevertheless they are excellent examples of the Shinto architecture of this period. The central building is of the *ikken kasuga-tsukuri* type, while the other two belong to the *ikken nagare-tsukuri*. In the Kasuga shrine at Nara we have still a genuine example of the Kasuga style.

The Todai-ji at Nara (751 A.D.) belongs to this period, and is the largest temple of Japan. Its hokkedo is a priceless monument of this time (Fig. 319). Though its exterior has undergone frequent repairs and lost much of its old style, its interior fortunately escaped modification and has preserved its ten-centuries-old appearance to this day. The pillars, compound brackets, *koryo*, *kaerumata* (ornament shaped like the crotch of frog legs and laid between two horizontal beams), ceilings, and the general framing (Fig. 320) are all exact representations of the architecture of the time.

The Saidai-ji at Nara (765 A.D.) is a sister temple of Tōdai-ji. It is furnished with two *kondō* dedicated to the gods Yakushi and Miroku. The roofs are of a peculiar type, being imitations of the Tang style of China.

The *kondō* of Tōshōdai-ji at Nara (Fig. 321; 759 A.D.) stands on a terrace and has seven column intervals in the façade and four on the sides. It is surmounted by a hipped roof with fish shaped finials at the ends of the ridge. It is furnished with faultless three-corbelled compound brackets, low projecting *shirin*, wide eaves, and lower series of round rafters. The sanctuary, which is decorated with painted designs, and is canopied by a coffered ceiling, has three column intervals in the façade and two on the sides. The outside is painted red and has remains of foliage done in colours in the spaces between the *shirin* (Fig. 322). The lecture hall of this temple was formerly the *chōshūdo* of the Imperial Palace in Nara. It belongs to the Wadō era (708-714), but underwent radical modifications about the middle of the 8th century.

The main building of Shinyakushi-ji at Nara (745 A.D.) is also a good example of the architecture of this period. Its circular altar claims special attention.

The eastern and western pagodas of Tayema-ji are productions of this period and bear a close resemblance to the *kondō* of Tōshōdai-ji in form and technical detail. The eastern pagoda was erected soon after the Wadō period and is unique in design (Fig. 323).

The *kondō* of the eastern monastery of Hōryū-ji is popularly called *yumedono* or dream palace, and supplies a typical example of the art of this period. This octagonal building is raised on a double terrace and crowned with a singular finial (Fig. 324).

The chief features of the history of the architecture of this period may be summed up as follows :—

1. The Tang system of *shichidō-garan* was perfected.
2. The organization of the Court on the Chinese model of the Tang dynasty.
3. The introduction of curves in Shintō architecture.

SECTION IV. THE HEIAN PERIOD.

This period comprises the time from the establishment of the capital in Kyōtō to the overthrow of the Taira clan in 1185 A.D. It is divided into two parts. The first covers the period when the Tendai and the Shingon sects suddenly rose to power and while the influence of the preceding period was still felt. It is denominated the first Heian or the Kōnin period. The second forms the main half and comprises the period when with the suspension of intercourse with Tang the Chinese civilization became Japanized. Thus our architectural style underwent a complete change, taking on greater elaboration and magnificence. This constitutes the Fujiwara period.

Part 1. The First Heian Period.

This period includes the time extending from the establishment of the Court at Heian (Kyōto) to the discontinuation of the custom of sending Ambassadors to Tang. In the premises of the court established by the Emperor Kwammu in Kyōto on the Chinese model of the Tang dynasty, there were, within the twelve gateways, Imperial residence, the Hassei-in (ceremony hall), the Burakuin (banqueting hall), the Butoku-den (drill hall), and the Dajokwan (hall where state affairs were attended to). Of all these buildings the Hassei-in was foremost in architectural excellence. The Hassei-in or Chōdō-in (Fig. 325) was a hall where state ceremonies of the greatest importance were held. It consisted of the main building called Daigoku-den, two pavilions called the Shōryū and the Byakko, the terrace called Ryūbidan, twelve subordinate buildings, gates, and open corridors. They were uniformly painted red, roofed with blue tiles, and paved. Most of them were surmounted with hipped roofs and the ridges were all decorated with fish-shaped finials. The Buraku-in was in a similar style. In short, all the court buildings were modelled on the Tang system modified to satisfy the Japanese tastes. The Dairi or Imperial residence consisted of seventeen buildings including the Shishinden (ceremony hall) and seven other minor buildings in an enclosing wall pierced by twelve gateways. The buildings stood apart and were connected with each other by open corridors. Such an arrangement of buildings is a purely Chinese fashion, and from this a type called *Shinden-tsukuri* took its rise.

FIG. No. 318

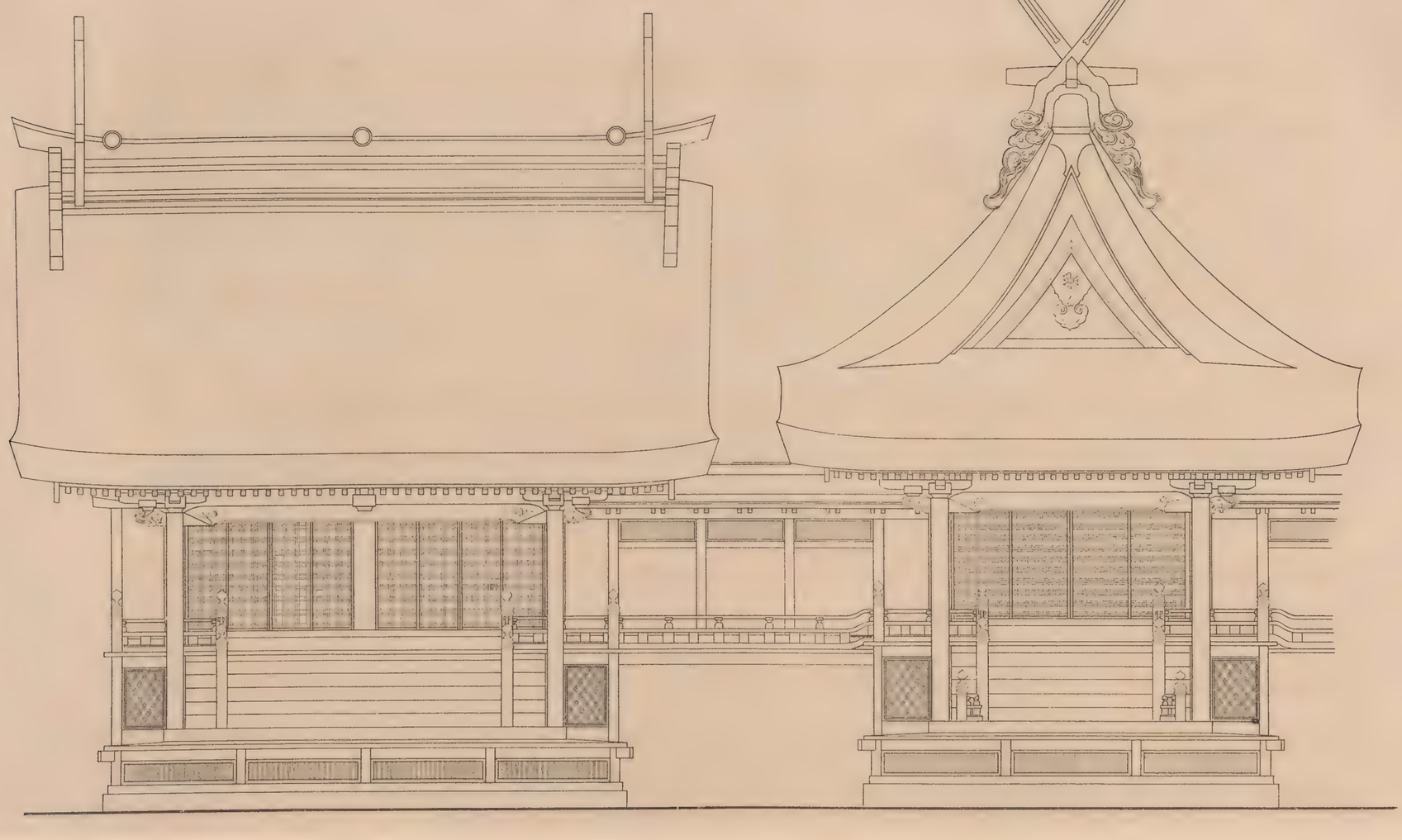
NAGARE-TSUKURI

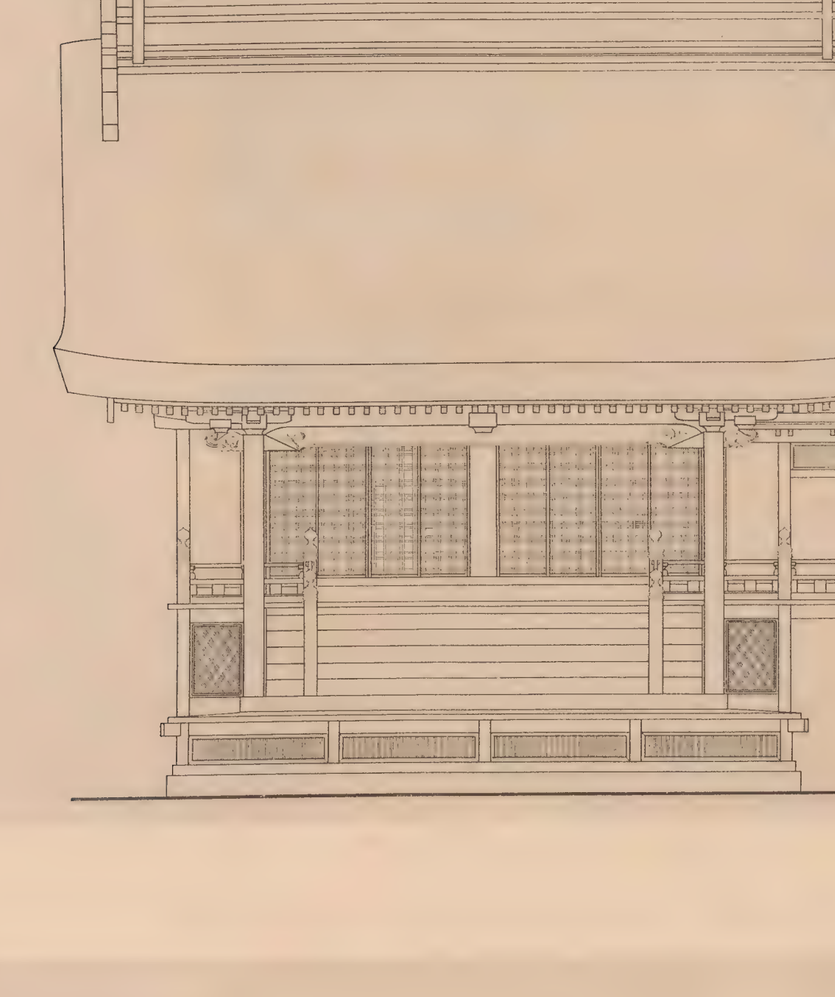
FIG. No. 317

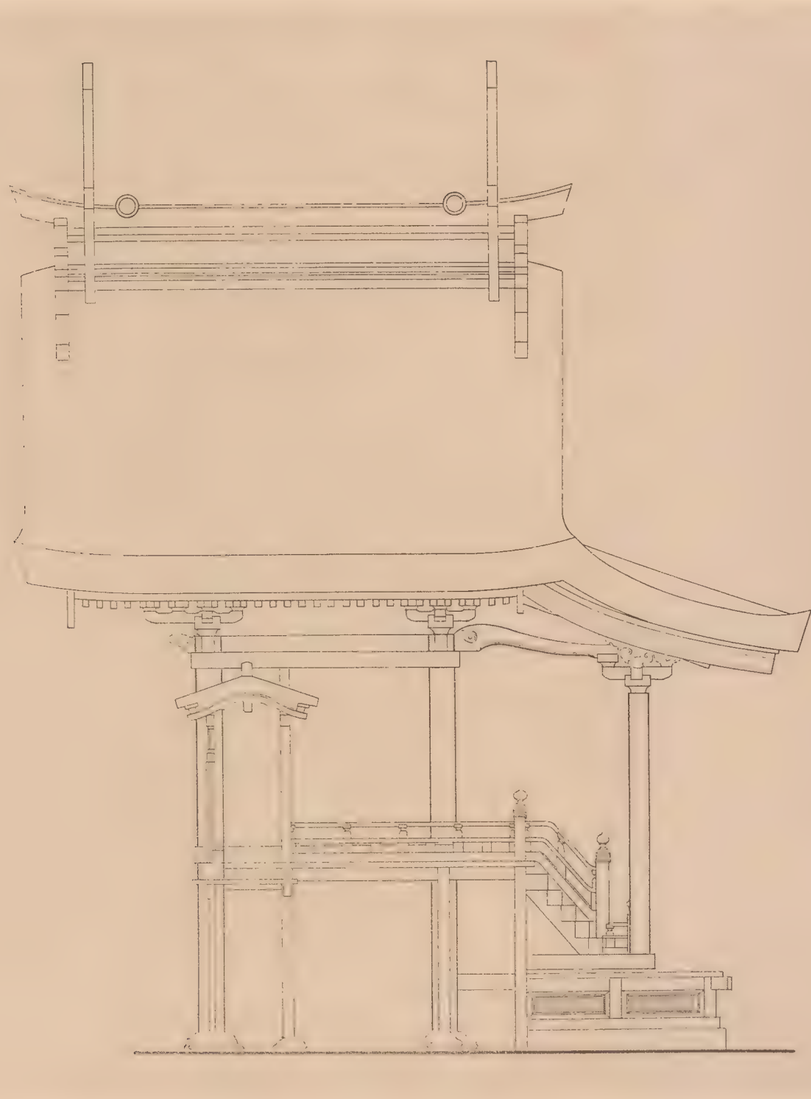
KASUGA-TSUKURI

NAGARE-TSUKURI

KASUGA-TSUKURI







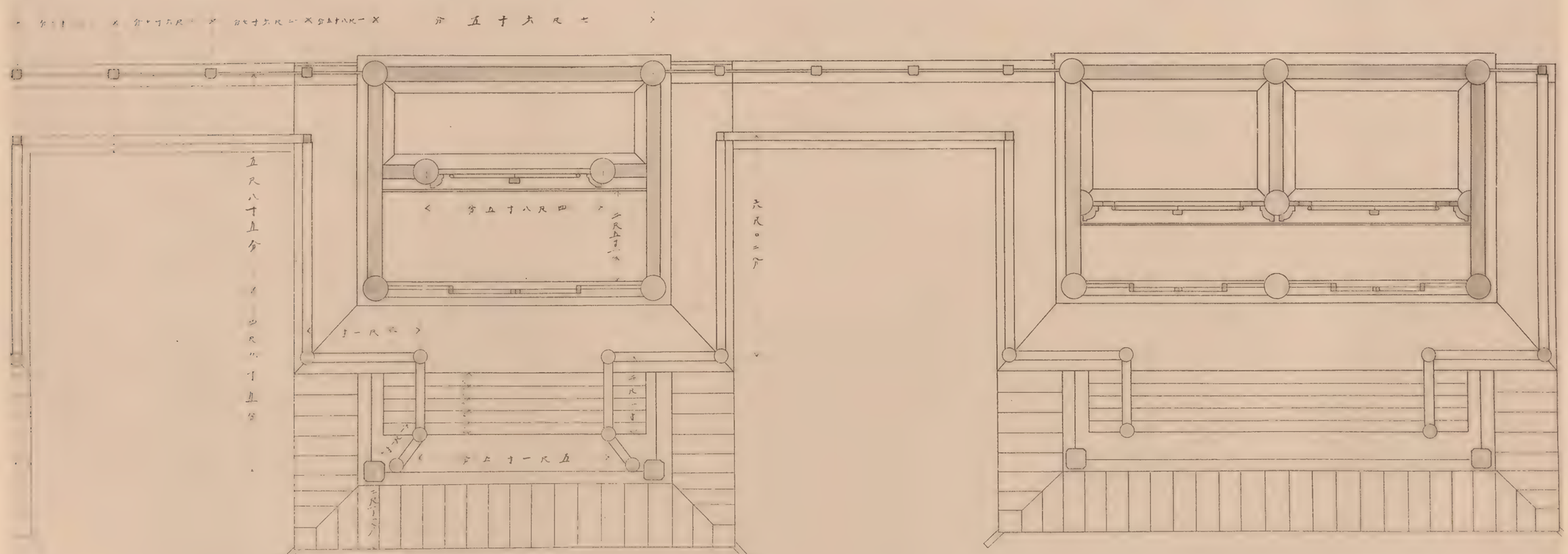


FIG. No. 319

HOKKEDO

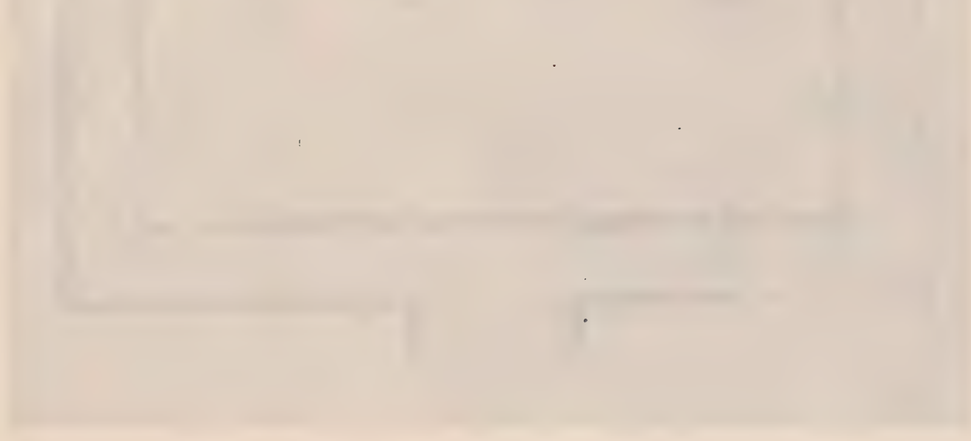
TODAIJI

FIG. No. 320

PLAN AND DETAIL

of

THE SAME



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ART JAP. SER.

HOKKEDO

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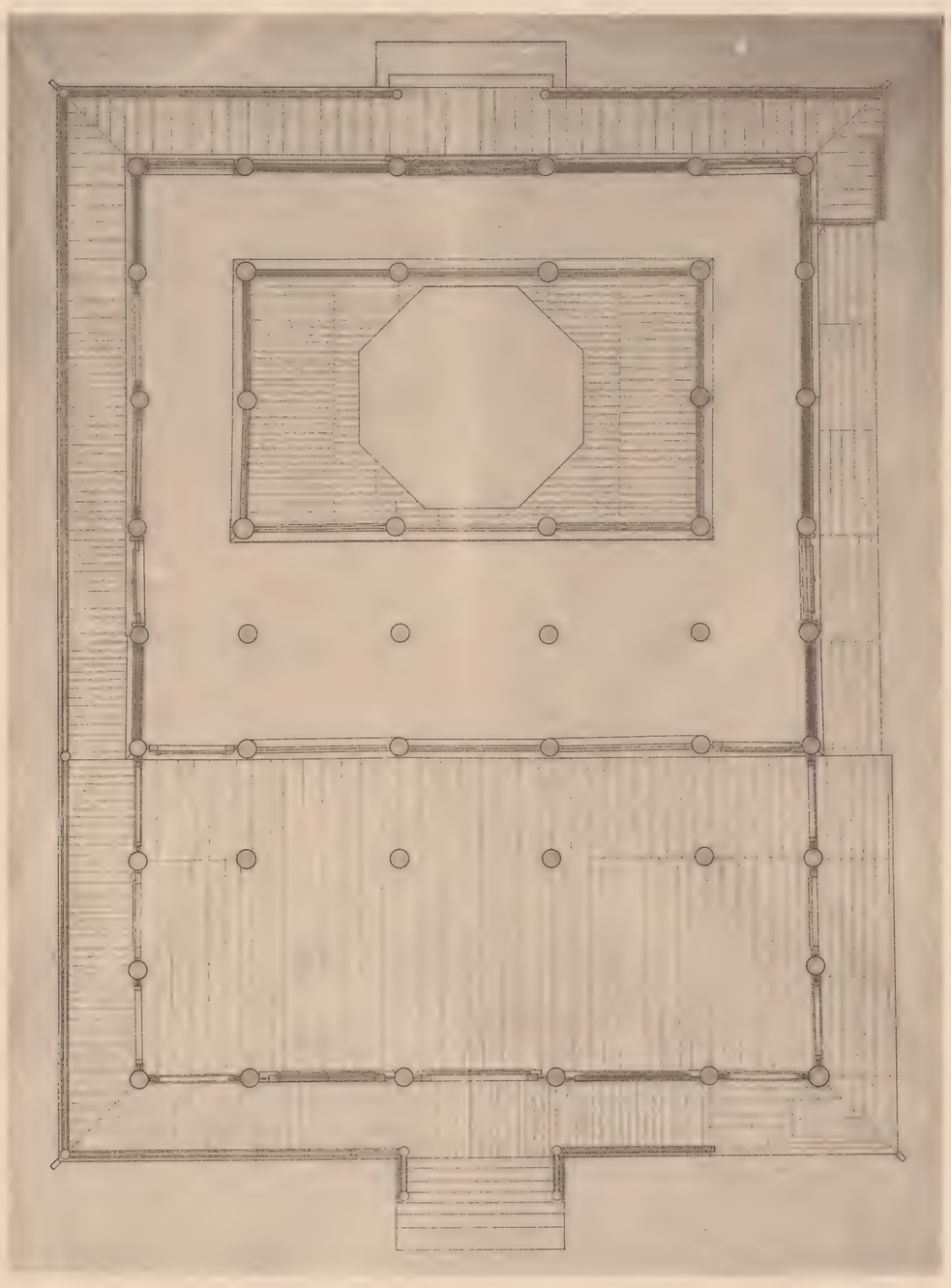
A HISTORY OF THE JAPANESE PEOPLE

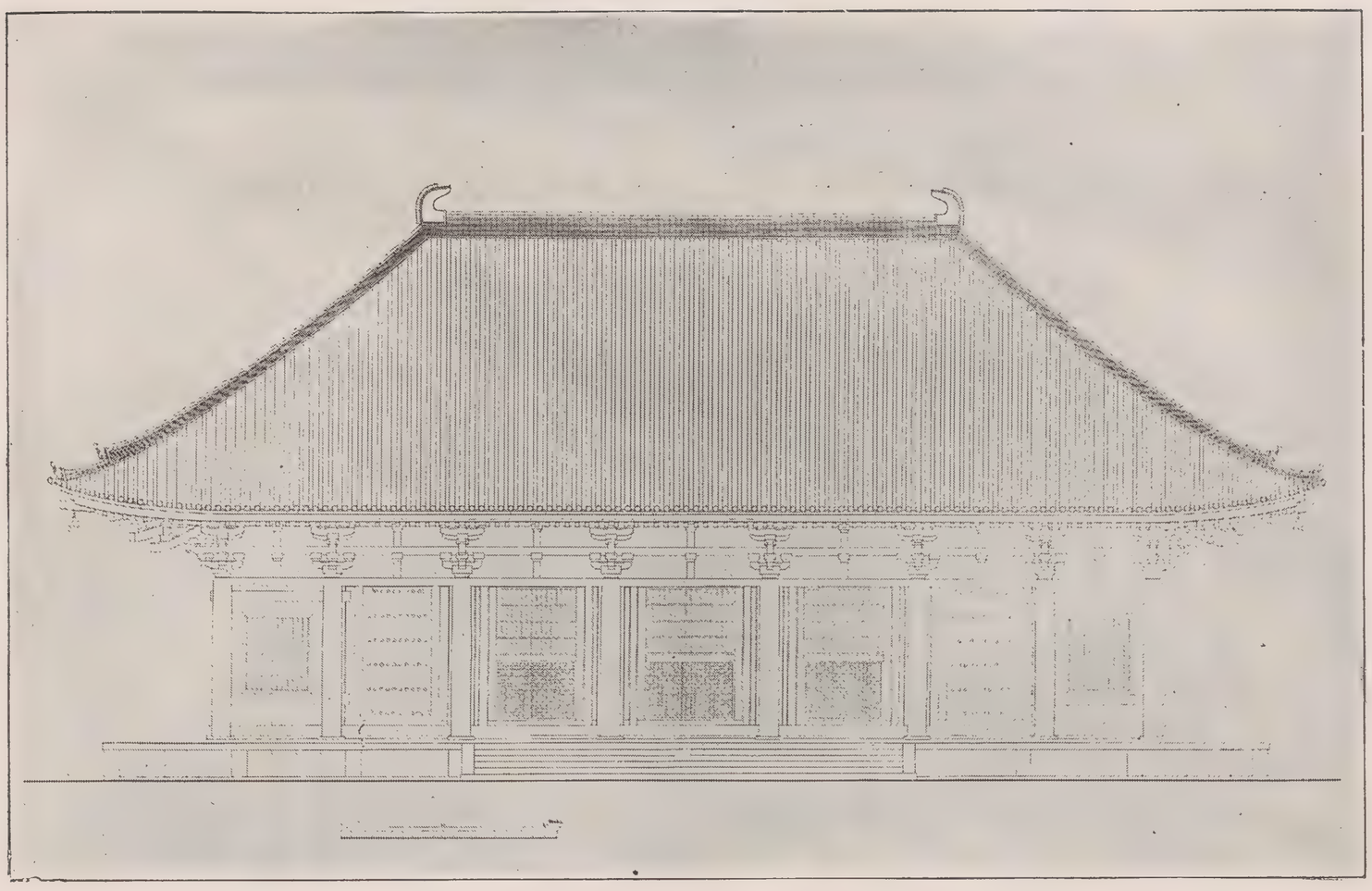


脫 蓋
斗卷通側
梁虹大行新
梁虹繫
木肘隅側
木肘幹側
梁虹繫隅
斗卷側

FIG. No. 321 & 322

KONDO

TOSHODAIJI



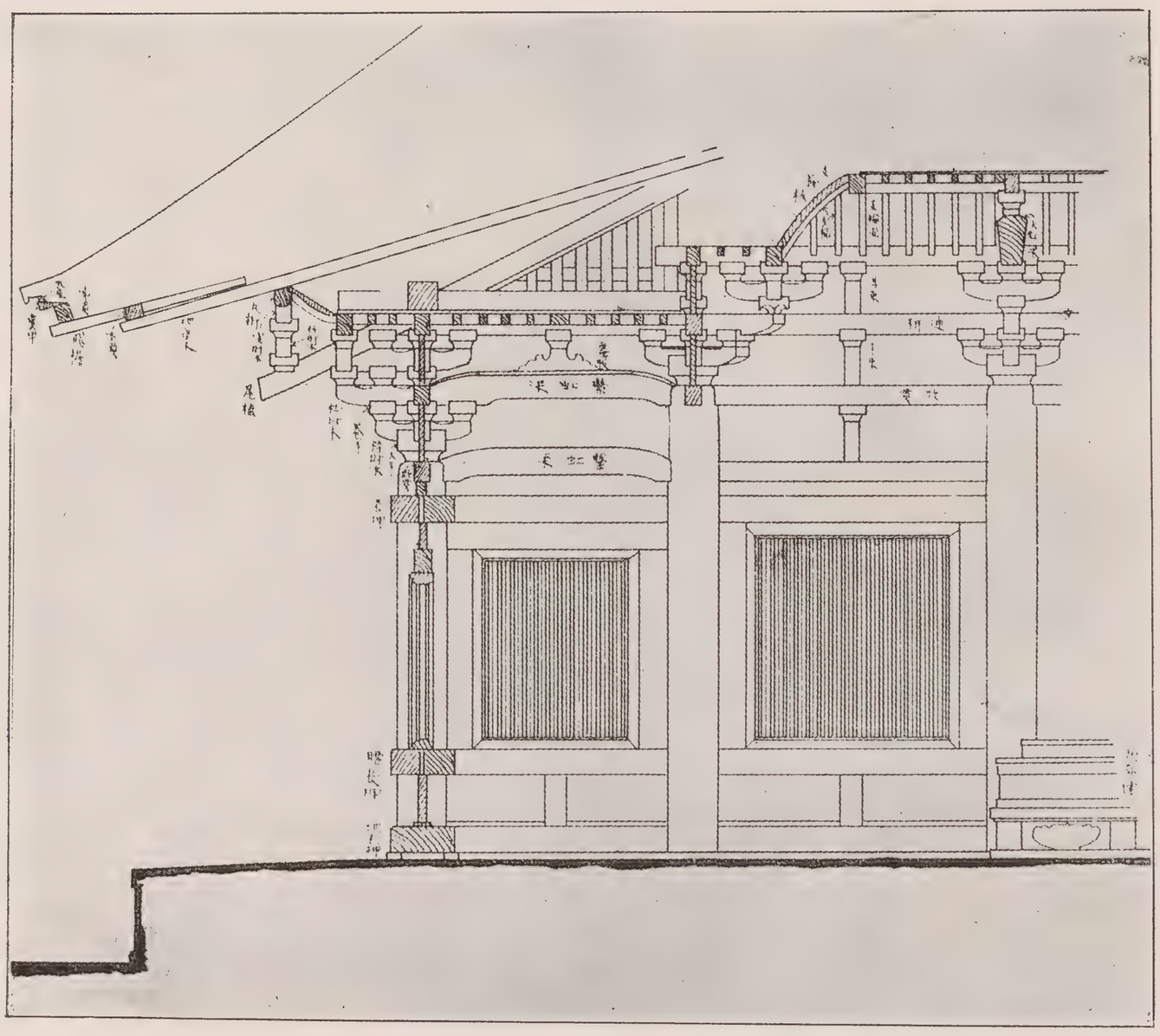


FIG. No. 324

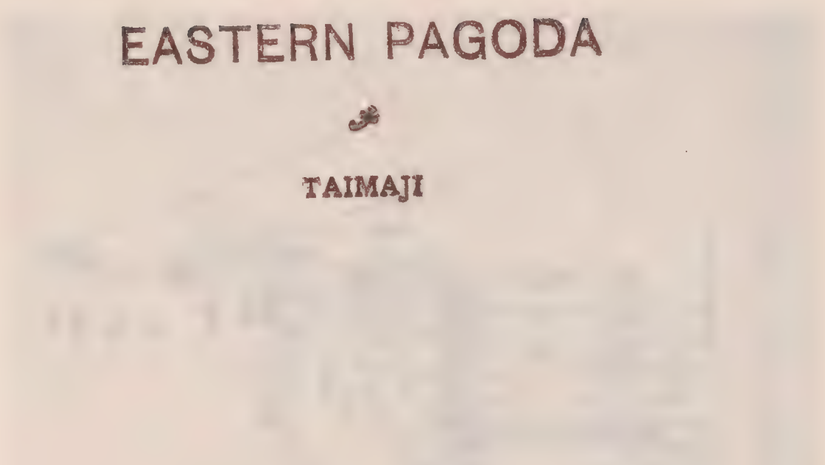
YUMEDONO

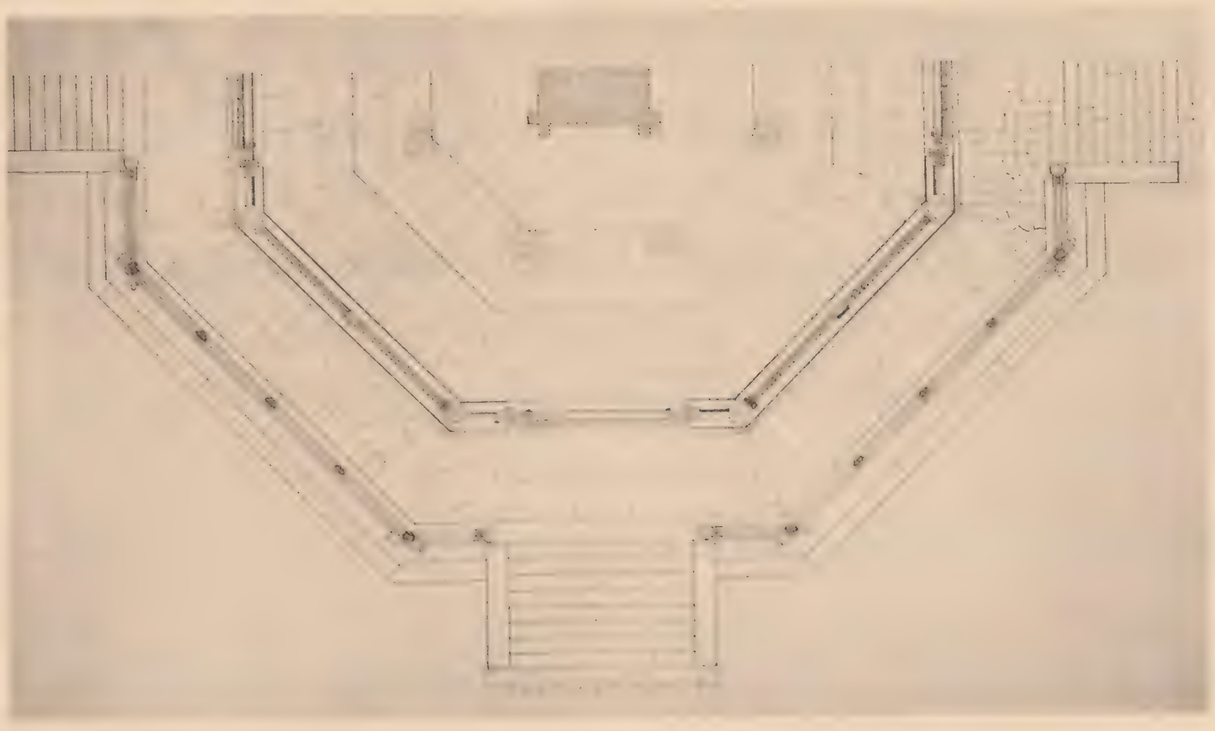
HORYUJI

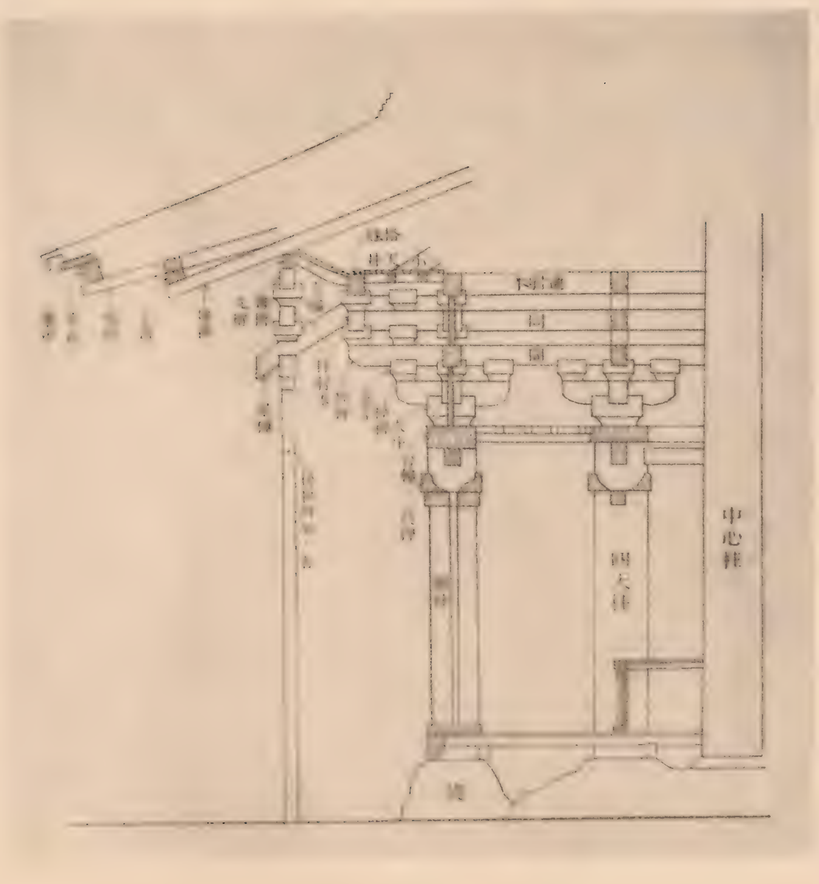
FIG. No. 323

EASTERN PAGODA

TAIMAJI






中心柱

The Buddhist architecture made a complete change in this period. The important monasteries belonging to this time are Enryaku-ji of the Tendai sect, founded by the Priest Saichō on the summit of Mt. Hiyei (793 A.D.), Kongōbu-ji of the Shingon sect erected by the Priest Kūkai on Mt. Kōya (819), and Kyō-ō-gokoku-ji (or Tō-ji) in Kyōto (796). The temples of the Nara Period fronted south, standing on level ground, and the whole composition of the buildings was in strict symmetry. As monasteries of the Tendai and Shingon sects were generally built on the summit of deeply wooded mountains, space did not allow of maintaining a rigid symmetry; nevertheless the execution and technical details of the buildings are not very different from those of the Nara period. Whatever difference is seen consists in the arrangement of the buildings, internal decoration, and other minor points.

This period marks a great change in Shintō architecture. The theory of the reincarnation of Buddhist gods alluded to above, was generally accepted and this resulted in introducing a considerable Buddhist element into Shintō architecture. The simple styles of *Kasuga-tsukuri* and *Nagare-tsukuri* gave place to *Hachiman-tsukuri* and *Hiyoshi-tsukuri*. We have a good example of *Hachiman-tsukuri* in Hachiman shrine at Usa in Buzen province (Fig. 326) and that of *Hiyoshi-tsukuri* or *Shōtei-tsukuri* in Hiyoshi shrine at Sakamoto in Ōmi province (Fig. 327).

Fig. 328 represents the five storied pagoda (824 A.D.) of Muryo-ji in Yamato province. The pagoda, together with the *kondō* of the same temple constitutes the only buildings extant of the Kōnin period. The compound brackets under the eaves are similar to those of the *kondō* of Tōshōdai-ji. The unique nine disked spire called Kurin has a jar and canopy in place of the *Suien* finial. Altogether the proportions have an effect of lightness unlike the strong and massive pagodas of the Nara period (Fig. 329).

This period produced the Hirano shrine which is a modification of *Kasuga-tsukuri*. The shrine consists of two structures of *Kasuga-tsukuri* so connected together as to form one building. To the *Nagare-tsukuri* belong the Kamo shrines in Yamashiro province (the Wakeikazuchi shrine, 678 A.D.; the Mioya shrine, of unknown age, and the Matsuo shrine (701 A.D.). The style of Matsuo shrine is called *Hatatori-tsukuri* so named after its architect.

The principal events of the architecture of this period are :—

1. The construction of the temples of the Tendai and Shingon sects.
2. The introduction of several new elements in Shintō architecture.

Part 2. The Fujiwara Period.

This period comprises the time extending from the reign of the Emperor Daigo (898-930 A.D.) to the downfall of the Heike clan (1185 A.D.). It was the period when the Tendai and Shingon sects enjoyed their highest prosperity, the Emperor, the statesmen, and the generals being all devout worshippers of Buddha. So great was their religious enthusiasm that some of them founded temples, while others dedicated their own residences as monasteries. The architectural features of these buildings were those inherited from the previous period, with Japanese modifications, but as the epoch drew towards its close they run into technical delicacy and weakness.

The most magnificent monuments of temple architecture of those times are the Hōjō-ji (founded by Fujiwara Michinaga, first quarter 11th century) and the Hōshō-ji (founded by the Emperor Shirakawa in 1071 A.D.). The octagonal nine-storied pagoda of the latter is the largest of the kind ever built on Japanese soil, it having a height of 840 feet. All these edifices are highly refined and graceful, with some admixture of the types of palace architecture. The Hō-ō-dō (Phœnix Hall) of the Byōdō-in, Uji, (1053 A.D.), the Amida Hall of the Hino Hōkwai-ji (about the middle of the 11th century), and the Hondō (Main hall) of the Ōhara Gokuraku-in (985 A.D.) are good examples of this mixed style.

Nor was the progress attained in interior decoration less; it was just as great as external construction itself. Thus in the sanctuary of a temple, we generally find an altar surrounded by railings which are beautifully inlaid with mother-of-pearl. Buddhist images stand on the altar placed under the canopy which is richly painted and inlaid with mother-of-pearl. The sanctuary has the coffered ceiling, while the aisle has a decorated open-timbered roof. The rafters and ribs are ornamented with floral designs of hōsōge (sacred flowers), and the interspaces of the rafters and ribs are also similarly decorated. The wainscotting has upon it paintings or there are mural paintings (as in the Amida Hall of the Hino Hōkwai-ji). Most of the columns bear Buddhist images and arabesques, and the *Nageshi* (horizontal boards over the lintels), *Nuki* (horizontal brace of the pillars) and compound brackets are also beautifully painted. In contrast to such lavish interior decorations the exterior is quite simple and plain, being at most covered with red lead paint.

In regard to the general features of these buildings, we find the proportions rather low, while the gable-end, when the roof is of the *irimoya* (half-four sloping and

FIG. No. 329

ELEVATION OF
THE FIVE STORIED PAGODA
at
MURYOJI

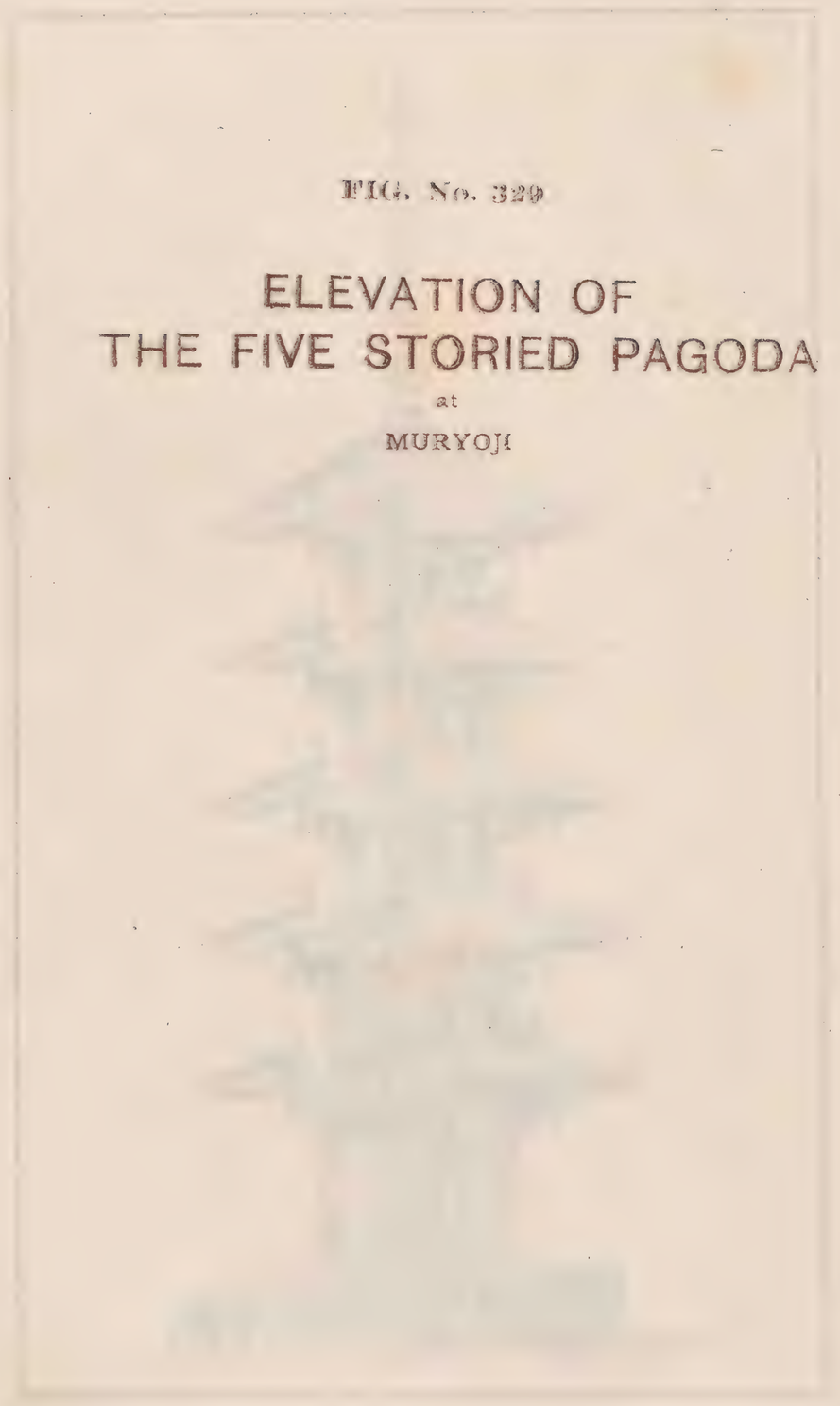


FIG. No. 328

FIVE STORIED PAGODA
at
MURYOJI

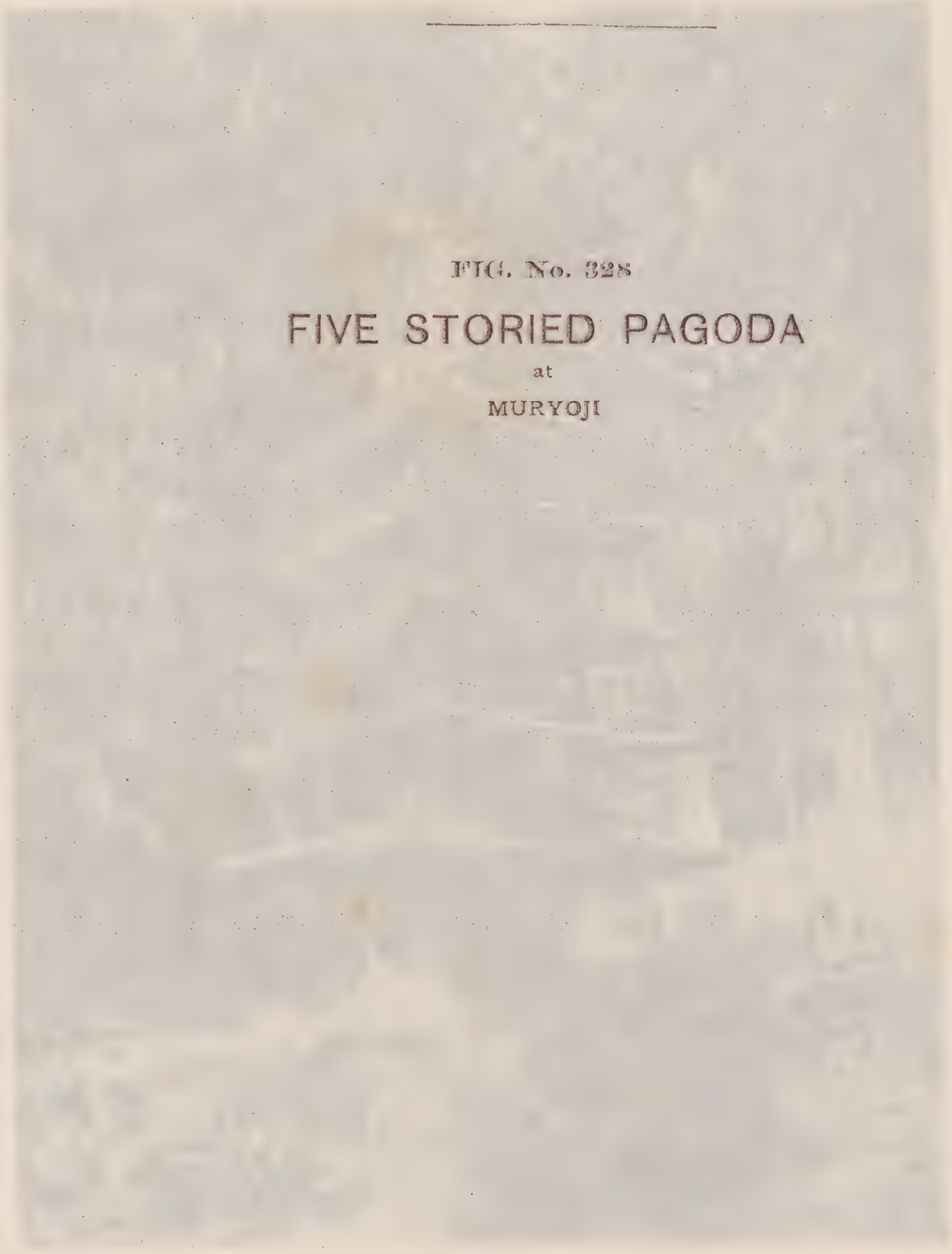
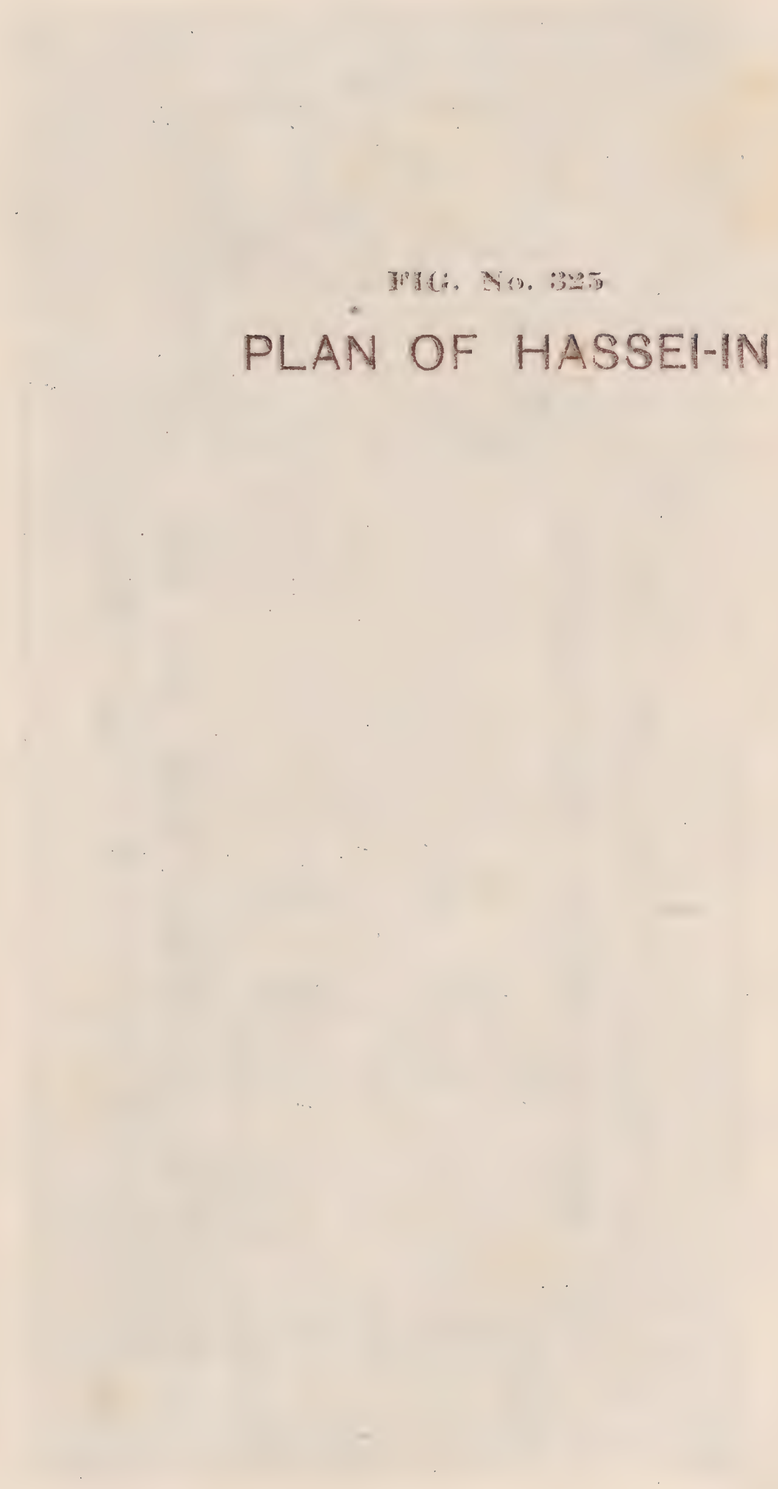
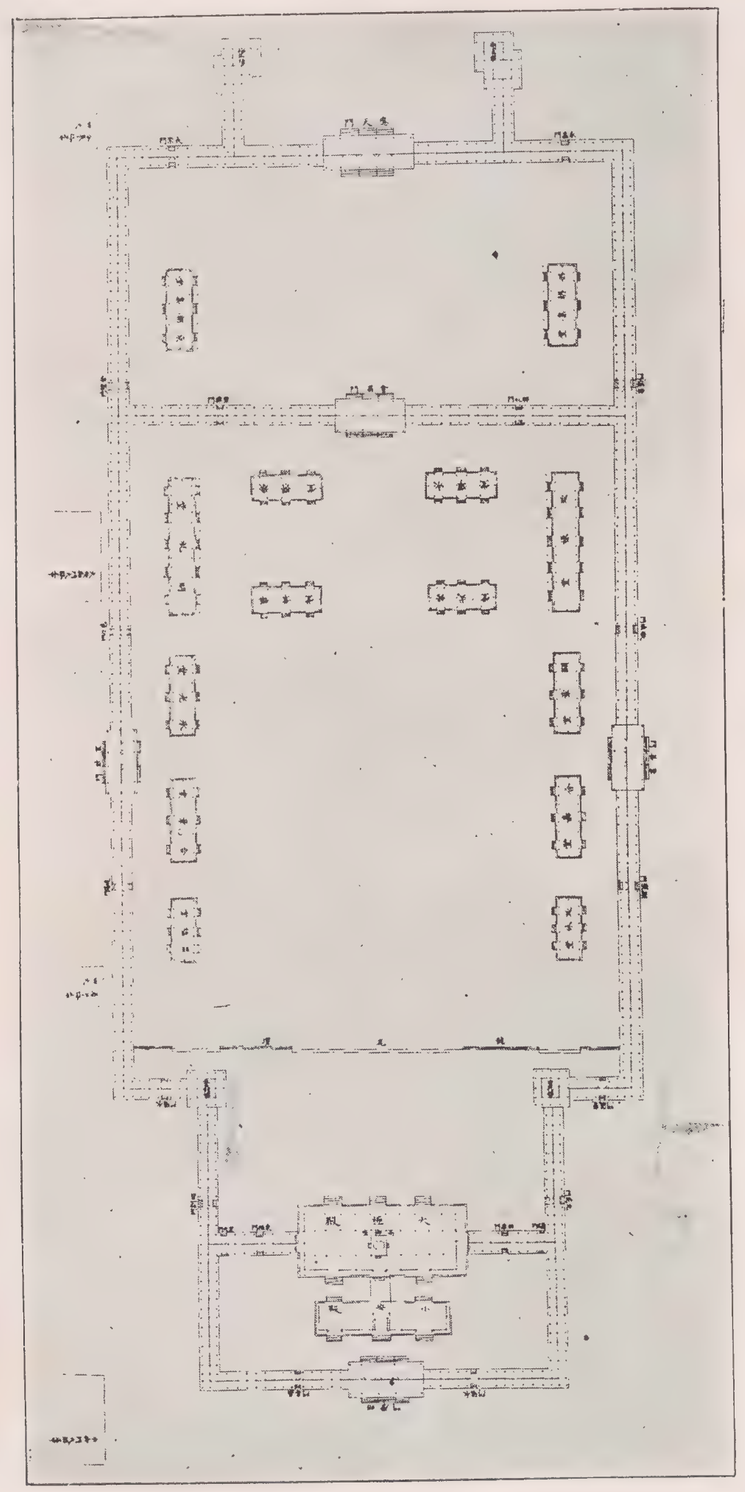


FIG. No. 325

PLAN OF HASSEI-IN





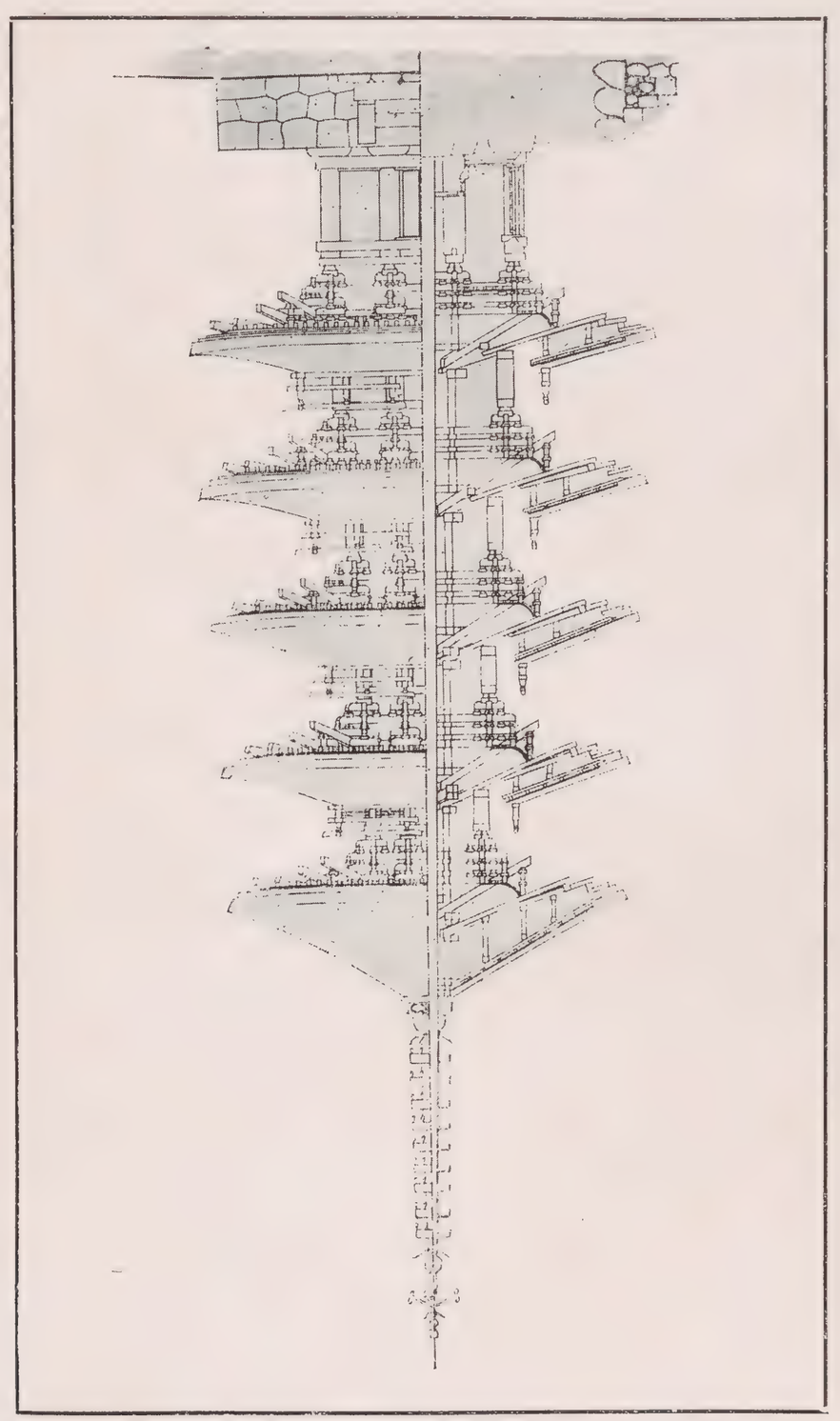


FIG. No. 326

HACHIMAN-TSUKURI

of

HACHIMAN SHRINE

at

Usa

FIG. No. 327

HIYOSHI-TSUKURI

of

HIYOSHI SHRINE

at

Sakamoto, Omi

Fig. No. 846

HACHIMAN-TSUKURI

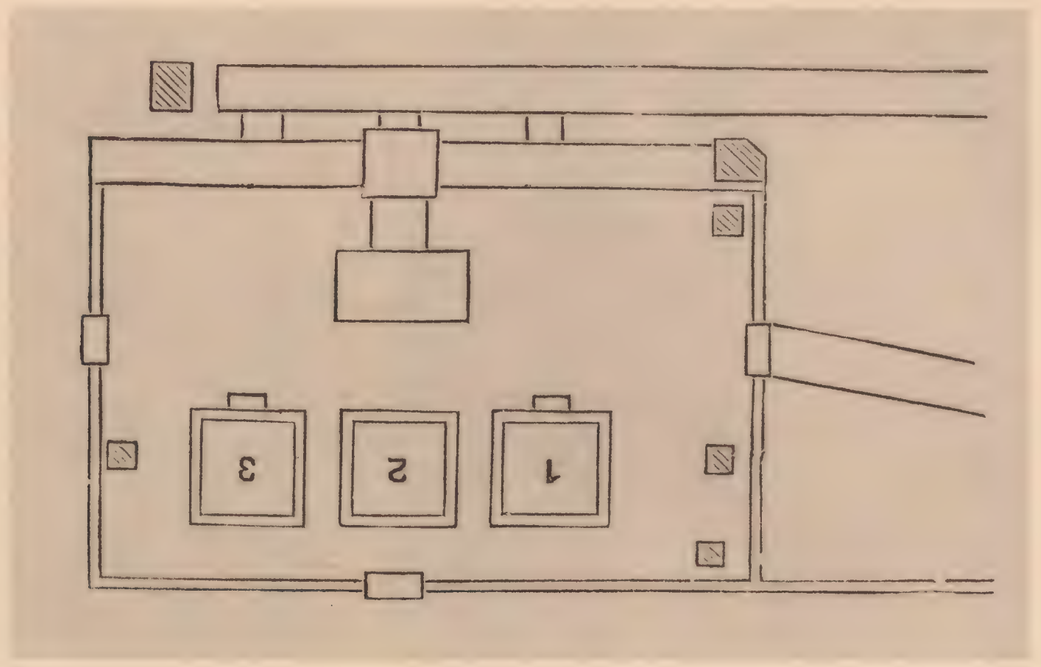
HACHIMAN SHRINE

Fig. No. 847

HIYOSHI-TSUKURI

HIYOSHI SHRINE

Sakamoto, Omi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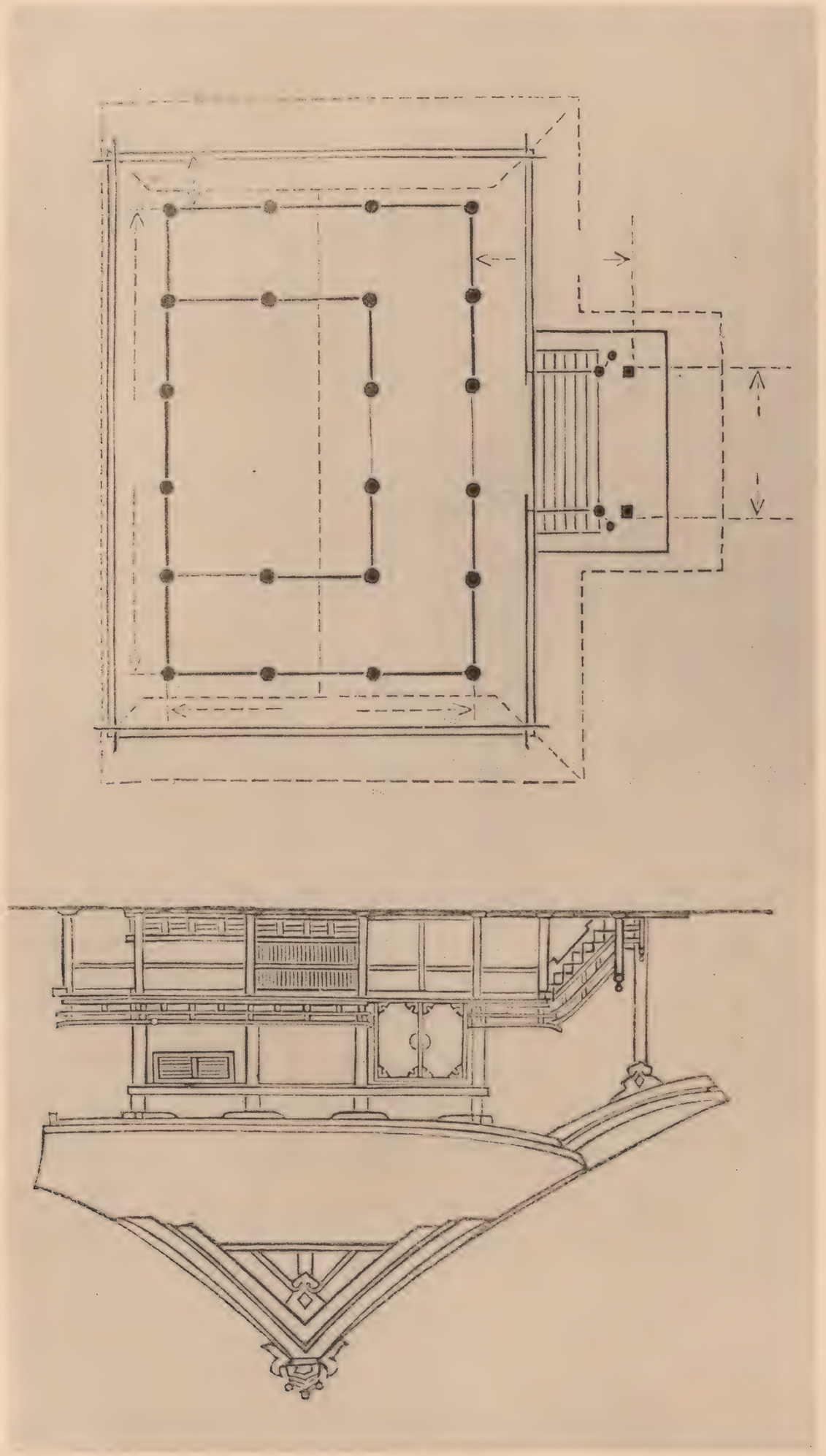
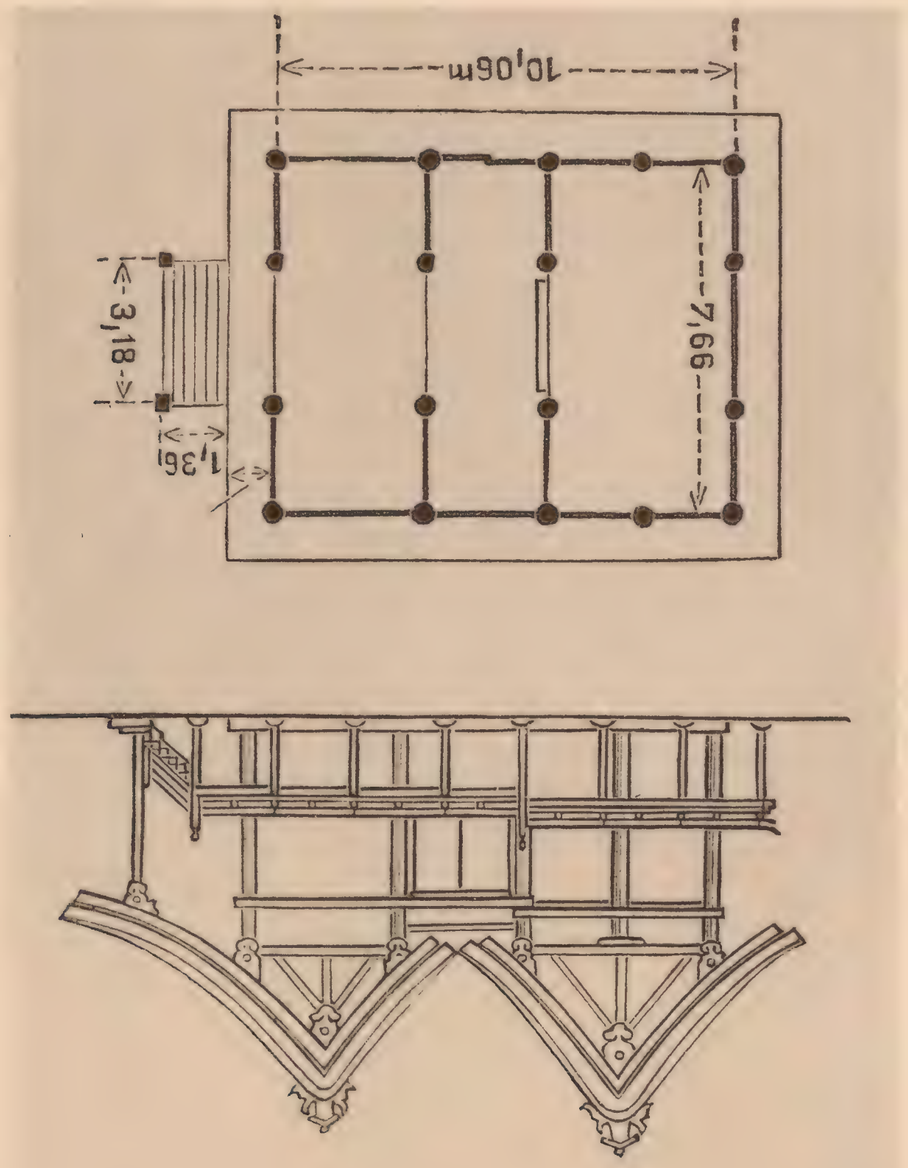



10,06m
7,66
3,18
1,36

half-gable) type, is deep. The slope of the roof is not steep and its curve is far from being bold. On the whole, however, the buildings produce a highly tasteful effect. It should be noted at the same time that they lack flat or high-relief ornaments, while curves are found only in the *kōryō* barge boards, *kaerumata*, *gegyō* (an ornamment attached to barge boards) and a few other parts.

Let us now turn to palace architecture. The Imperial Palace was often destroyed by fire, and many times it was rebuilt. This circumstance made necessary detached palaces. Originally a detached palace was a temporary residence of the sovereign, to serve as a make shift when the Imperial Palace was in course of reconstruction. At first the mansions of the nobility were appropriated for the purpose, and it was only in later years, that detached palaces rose as permanent structures. The most complete models of these detached palaces are Tsuchimikado, Kan-in, Tomi-no-kōji, etc., they being the blending of the Imperial Palace and the *shinden-tsukuri.*

The architectural type called *shinden-tsukuri* was adopted at this period for buildings of nobles' residences. Its principal apartment was called the *shinden* or bedchamber and had either seven column intervals in the façade and four on the sides, or five and four (each column interval usually 10 feet wide). This was the main building and surrounded by the corridors which again were encircled by verandahs and had high railings. In front and on the sides steps were provided. The roof had quadrilateral slopes and was thatched with the bark of *hinoki* or *chamaecyparis obtusa.* The main hall was partitioned off into several rooms which served as the living rooms of the lord. The corridors led from the bedchamber to the Northern, Eastern, and Western *tainoya* assigned to the members of the family. Corridors reach out southward from both the Eastern and Western *tainoya*, and at their extremities the *idzumidono* and *tsuri-dono* were respectively built. The *shinden* fronted south and opened on the garden, while the *idzumi-dono* and *tsuri-dono* closely bordered the pond. Thus the three buildings encircled the garden. On the west, there was a four-columned gate, the central opening of which led to the corridor (*chūmon-ro*) between the western *tainoya* and the *tsuri-dono*, and then on, to the front of the *shinden.* These are the most common features of the *shinden-tsukuri* (Fig. No. 330), as it existed about this period. Next, to describe the interior of the *Shinden* we find a wooden lattice surrounding the outside of the main hall and the corridors and curtains hanging inside the lattice. The main building was separated into several rooms by means of papered wooden sliding screens and, in the principal room, there was a dais with silk hangings, with mats each side,

and a *sanjakukichō* (3 feet silk screen) round it. The dais was used as a bed by the master of the house while the mats were his seat when awake. A small two storied cabinet was placed near with utensils for daily use arranged on the shelves.

The influence of Buddhistic architecture on Shintō edifices became more and more conspicuous. For instance, the *torii* or gate of shrine and the *tamagaki* (fence) were displaced by the two storey gateway and the open corridor. Likewise, the interior arrangements and decorations gradually approached those of the Buddhistic temples. The shrines of Kamo and Kasuga supply good examples of this transformation. On the other hand the *honden* (main hall) of the Gion shrine in Kyoto impresses one as having been modelled on the *shinden-tsukuri*.

Fig. No. 331 represents the five-storied Pagoda of the Daigo-ji in Yamashiro (951 A. D.). Each story is rich in variety of technical treatment and detail, while the design of its finial is noble and magnificent. In the interior (Fig. No. 332) ornamental pictures still exist in vivid colours.

Fig. No. 333 shows the Hō-ō-dō or the Phœnix Hall of Uji, Yamashiro (1053 A. D.) Its plan is really wonderful and consists of a main hall, wing corridors and a rear corridor. The main hall has three column intervals in the façade and two sides, and is surrounded by verandah. Two storied wing corridors stretch out on each side of the main hall and slaut toward the front. At each angle stands a tower. The rear corridor is one storied. The whole mass is in unique and exquisite proportions closely resembling in detail and structure the Hassei-in and Buraku-in of the Court. Indeed, in refinement and perfection the Hō-ōdō may be said to mark the culminating point of Japanese architecture (Fig. No. 334). The interior decoration is quite in keeping with the magnificence of the exterior. The four walls are covered with pictures; the columns, compound, brackets, the horizontal braces of the pillars, and the ceilings, all have coloured floral designs; and the canopy and the altar are inlaid. No words can adequately describe the noble conception and masterly execution of all these pieces of work, and the elegant and dignified appearance which the whole mass presents elicits unstinted admiration from visitors, both Japanese and foreign (Fig. No. 335).

We may mention as notable structures of this period the Ōhara Sanzen-in (985 A. D.), the Amida Hall of the Hino Hōkwai-ji (Fig. No. 337), the main hall of the Jōruri-ji of Tono-o Mura, Sagara-gori (1047 A. D.), etc. in Nara, Yamato. Then in Rikuchū we have the Konjiki-dō (Fig. No. 339) and the Kyōzō or sutra-building (1107 A. D.) of the Chūson-ji. Of these the Konjiki-dō, though a small edifice of 18 ft. square, is

FIG. No. 330

ARRANGEMENT OF THE SHINDEN-TSUKURI

REMARKS

a. *Shinden*
b. Corridor
c. Western *tainoya*
d. Eeastern *tainoya*
e. Northern *tainoya*
f. *Idzumidono*
g. *Tsuridono*
h. *Yotsuashimon*
i. *Chumon-ro*
j. Garden
k. Islet
l. Artificial hill
m. Southern garden

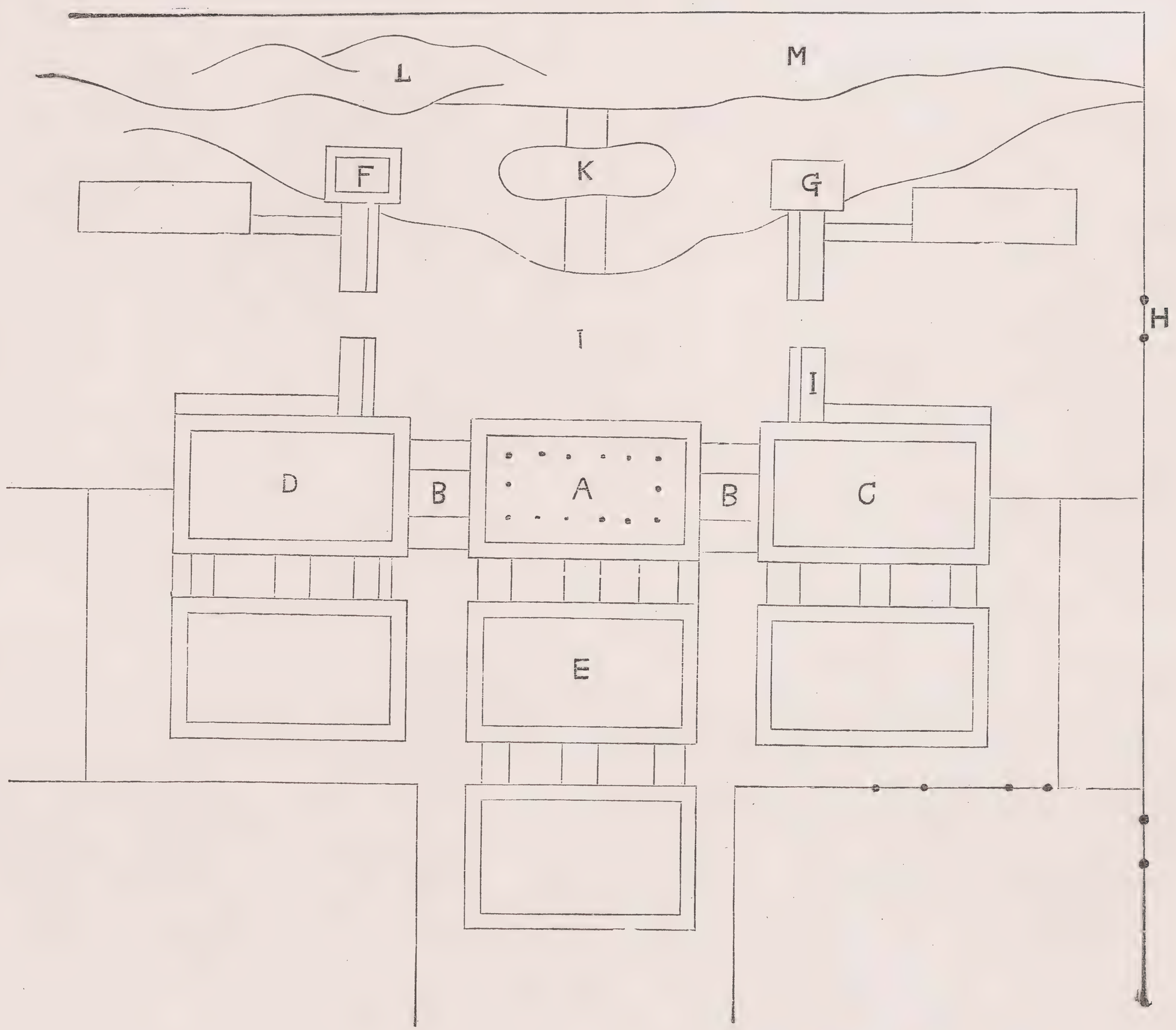

L
M
F
K
G
H
I
I
D
B
A
B
C
E

FIG. No. 331 & 332

FIVE STORIED PAGODA

DAIGOJI

FIVE STORIED PAGODA

No. 80. Ref. p. 232

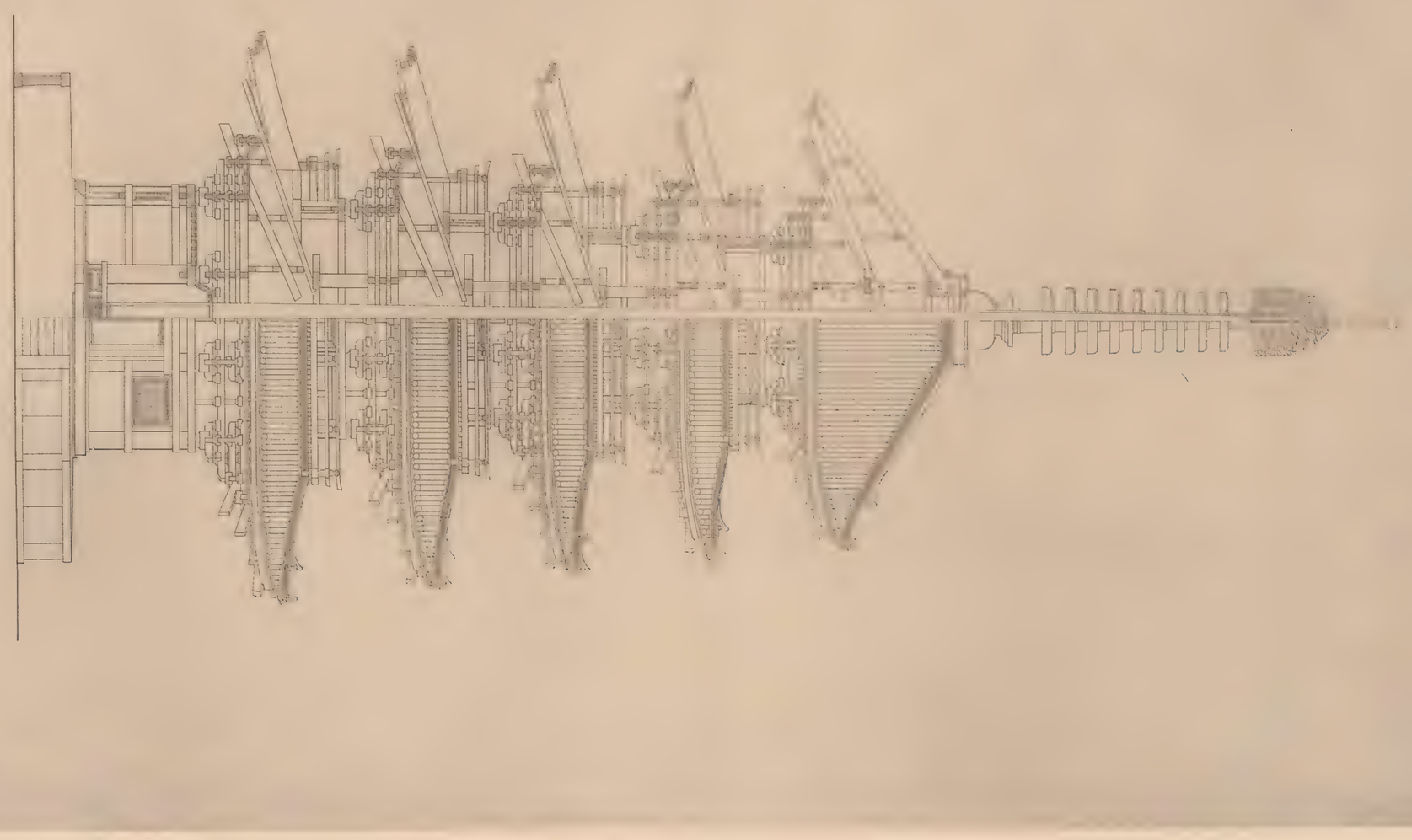


FIG. No. 333

HŌ-Ō-DŌ

at

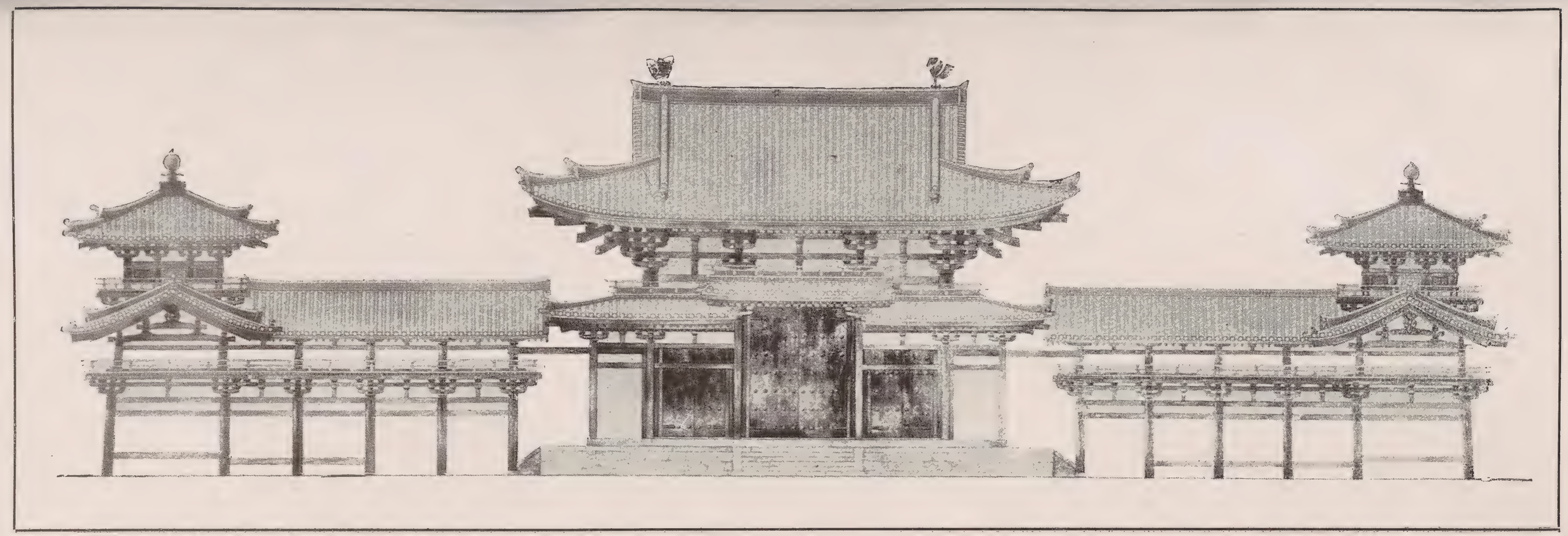
BYODO-IN
Uji

Fig. No. 333

H O-O-D O

or

O-O-D O



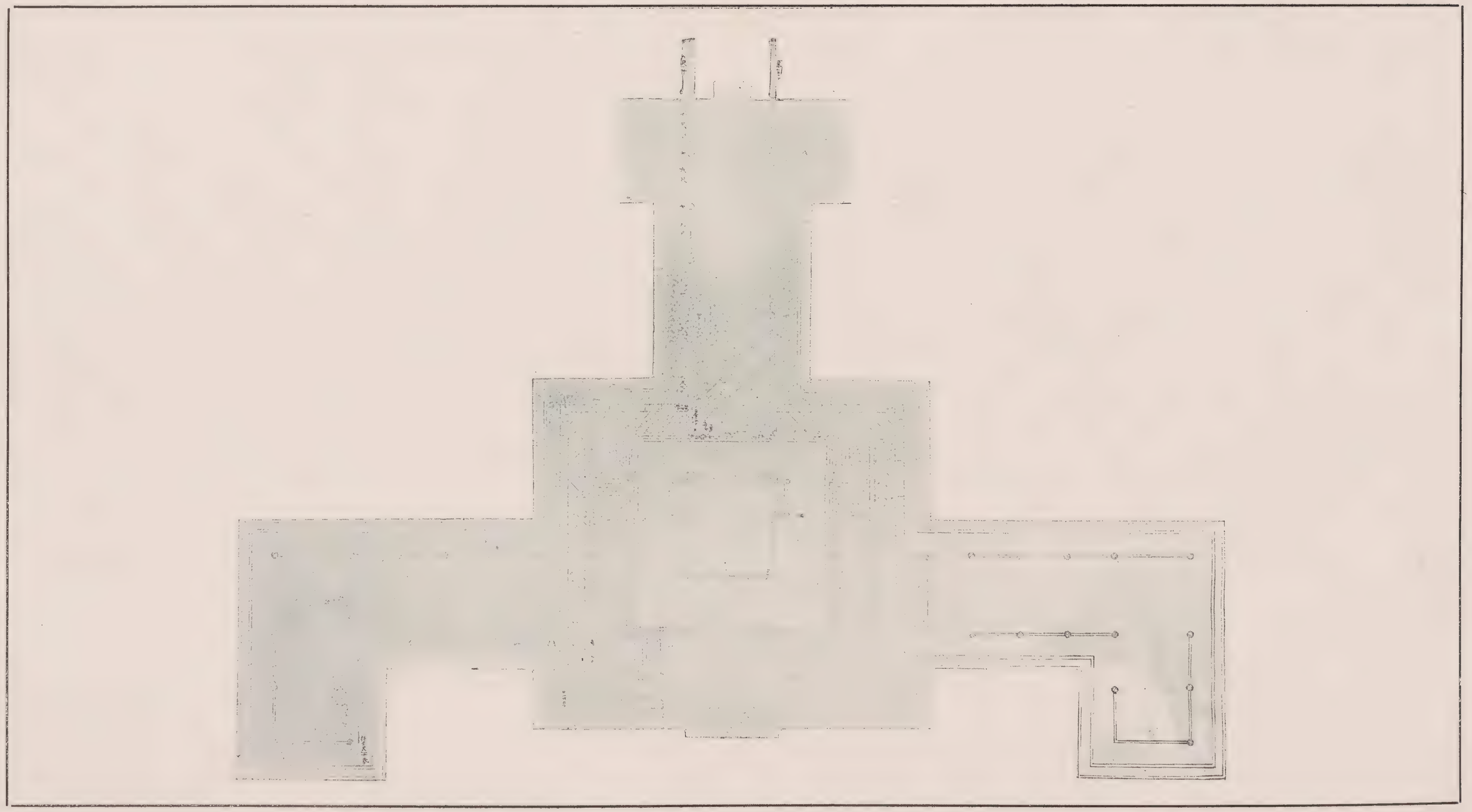


FIG. No. 334

HŌ-Ō-DŌ

(PHOENIX HALL)

of

BYODO-IN

Uji

FIG. No. 335

INTERIOR DECORATION OF
HŌ-Ō-DŌ
(PHOENIX HALL)
OF
BYODO-IN,
Uji, Yamashiro

FIG. No. 338

INTERIOR DECORATION OF
HŌ-Ō-DŌ
(PHOENIX HALL)
AT
BYODO-IN
IN YAMASHIRO

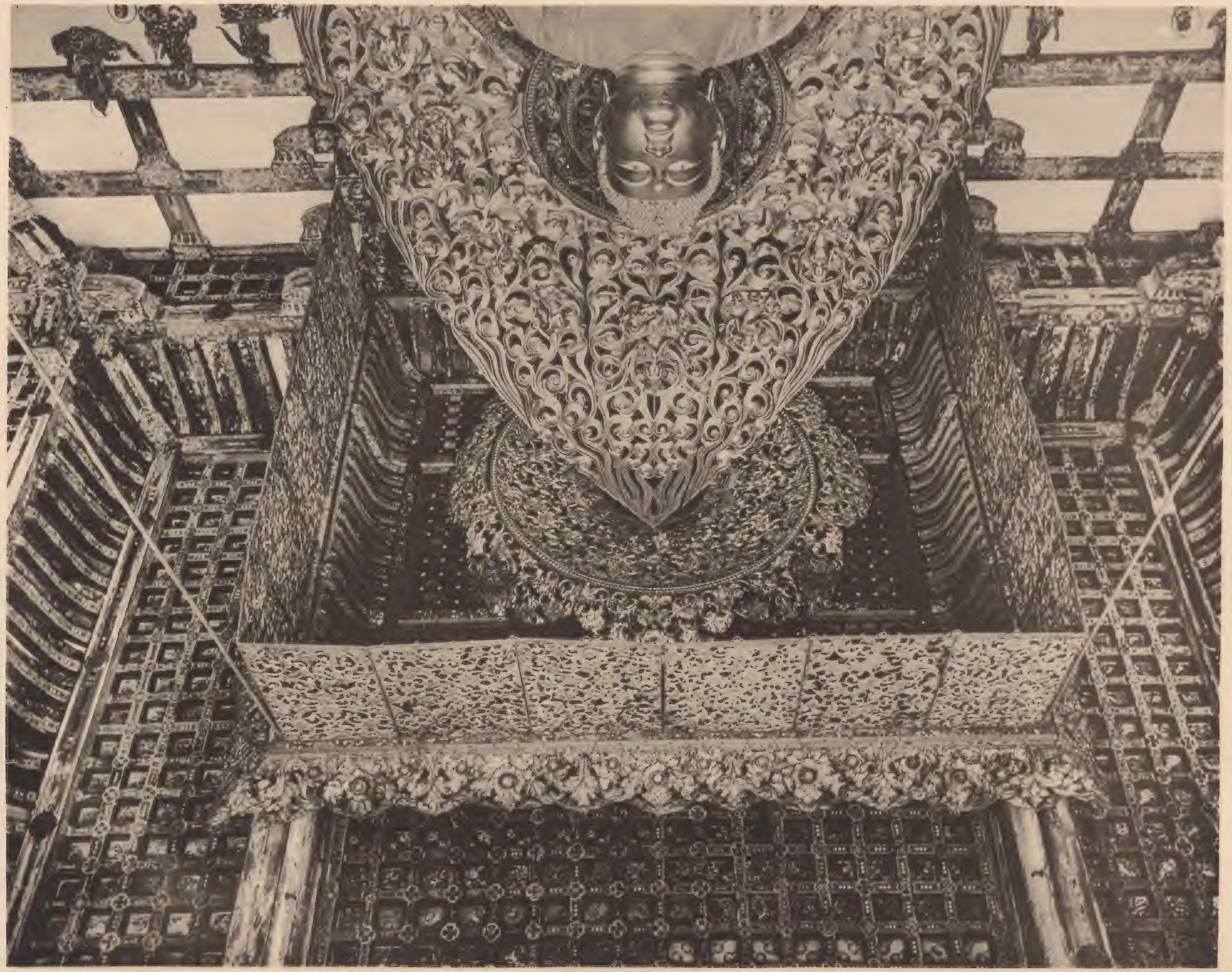


FIG. No. 336

HOKUYEN-DO

KOFUKUJI

A HISTORY OF THE JAPANESE PEOPLE

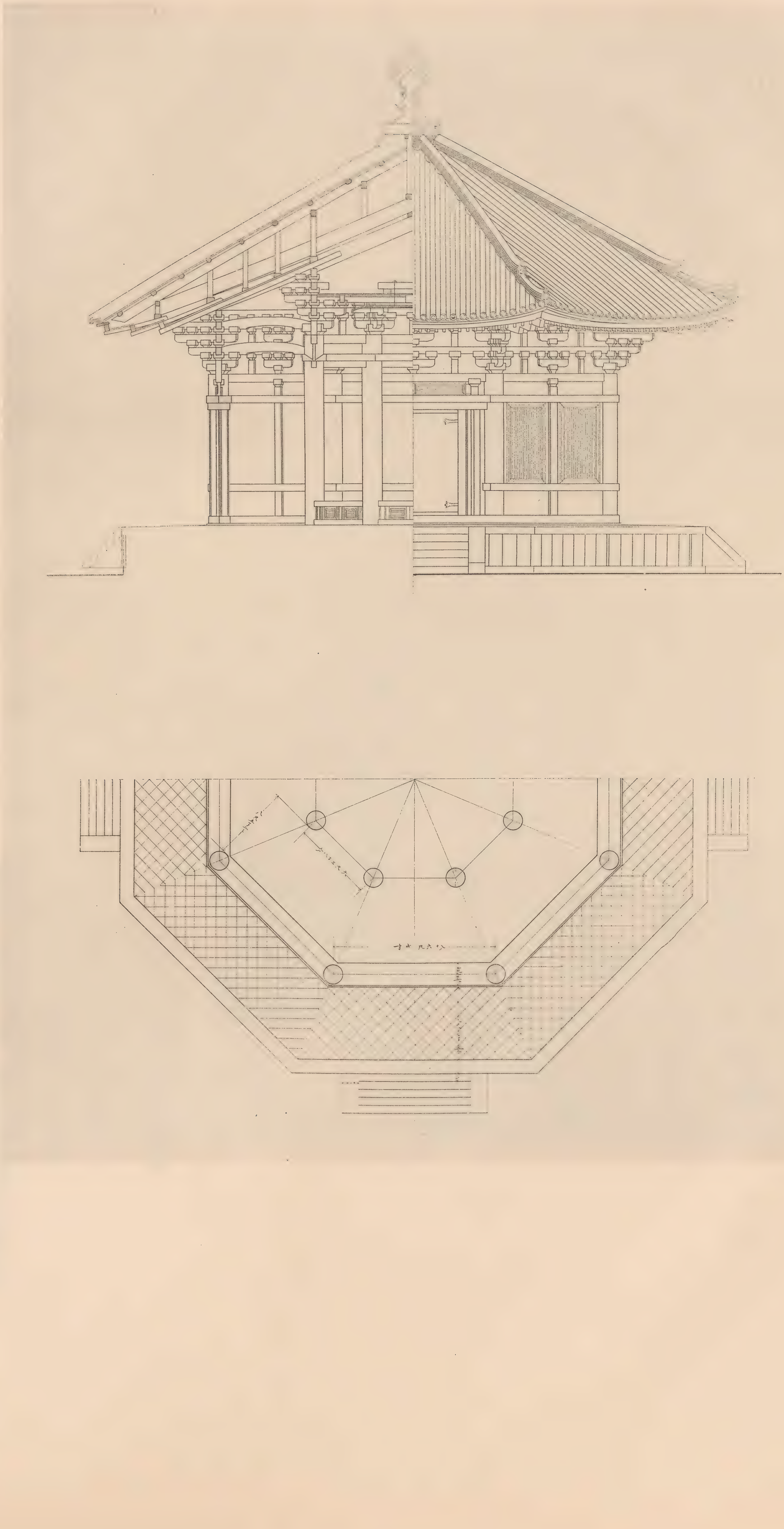


FIG. No. 337

AMIDA-DO

HOKAIJI

FIG. 3TH. BUT

AMIDA-DO

IN

HONAN

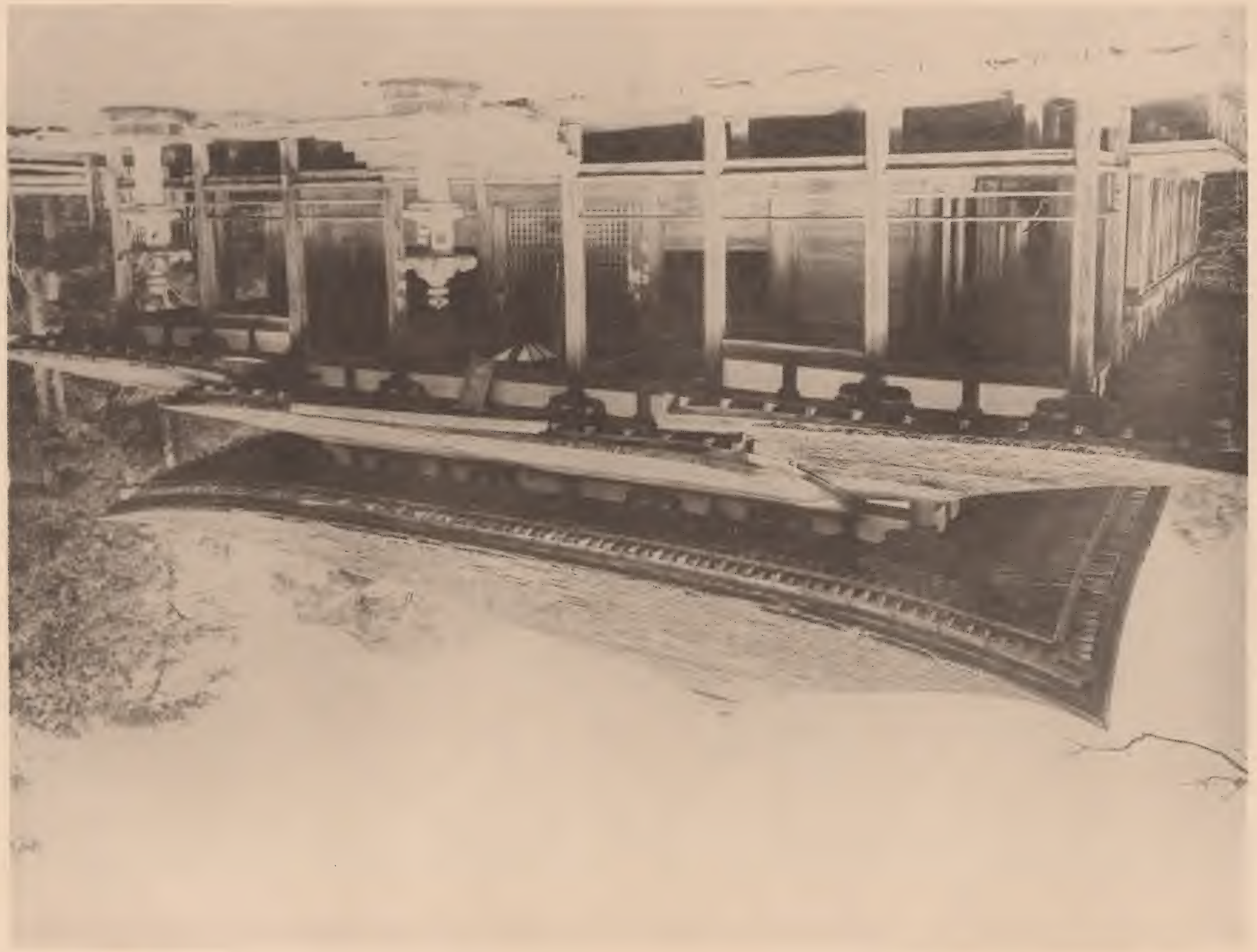


FIG. No. 338

THREE STORIED PAGODA

KOFUKUJI

FIG. No. 339

KONJIKIDO

CHUSONJI

PLAN
and
ELEVATION

DETAILS
and
ORNAMENTS

1761. No. 1010

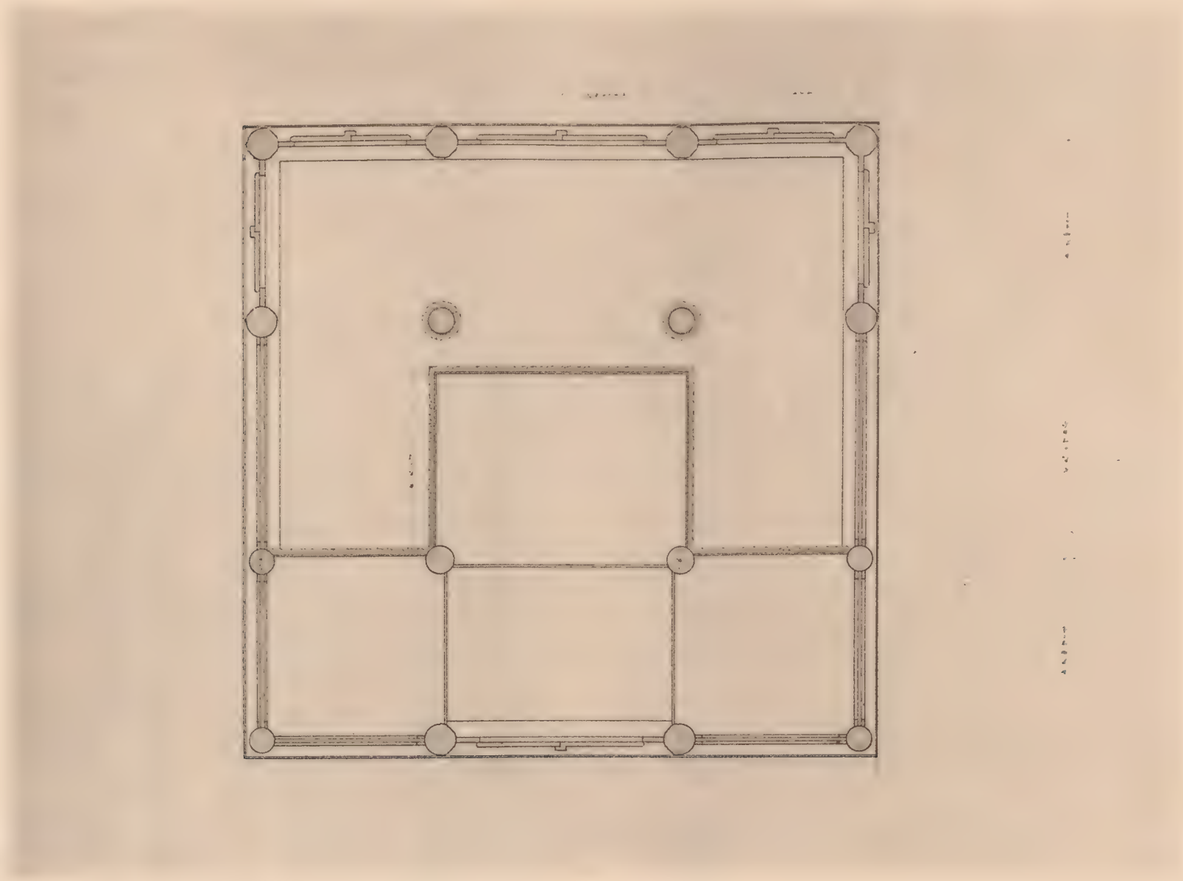
KONJIKIDO

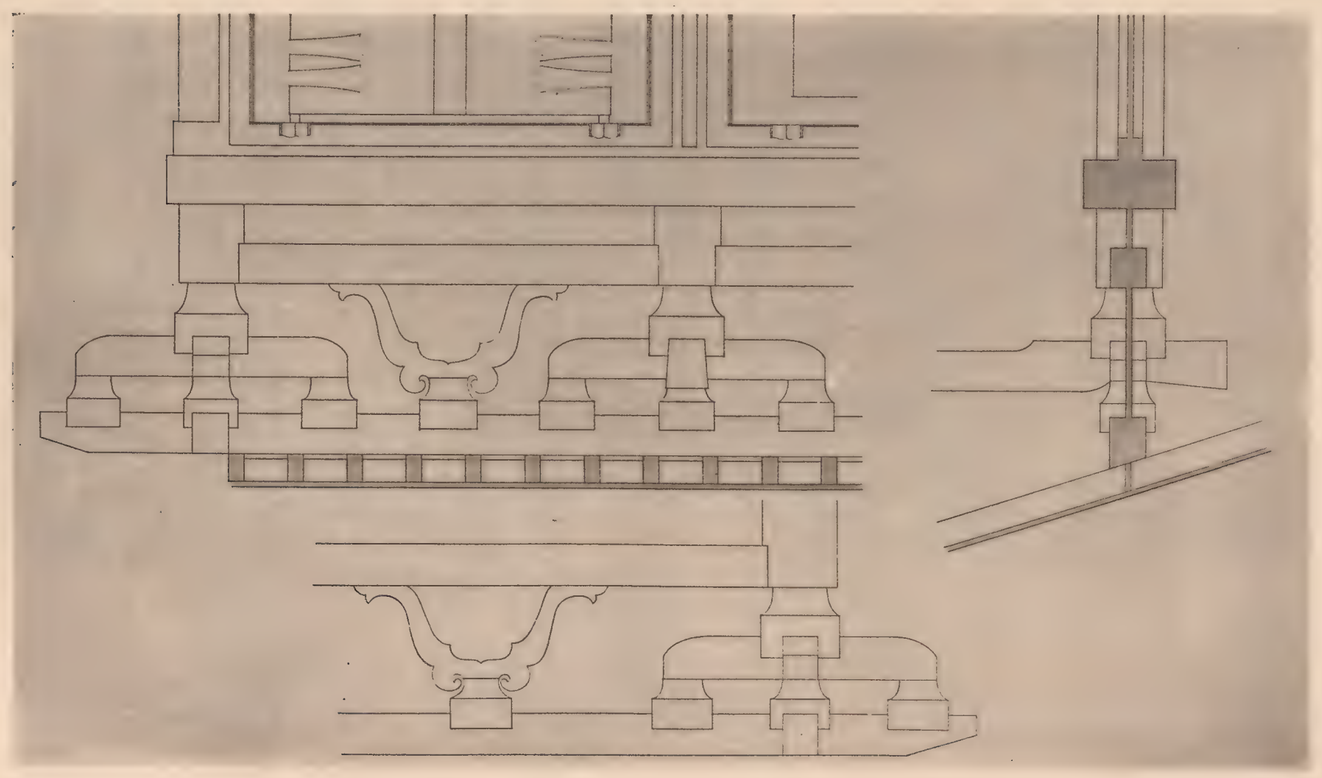
CHIKUSHI

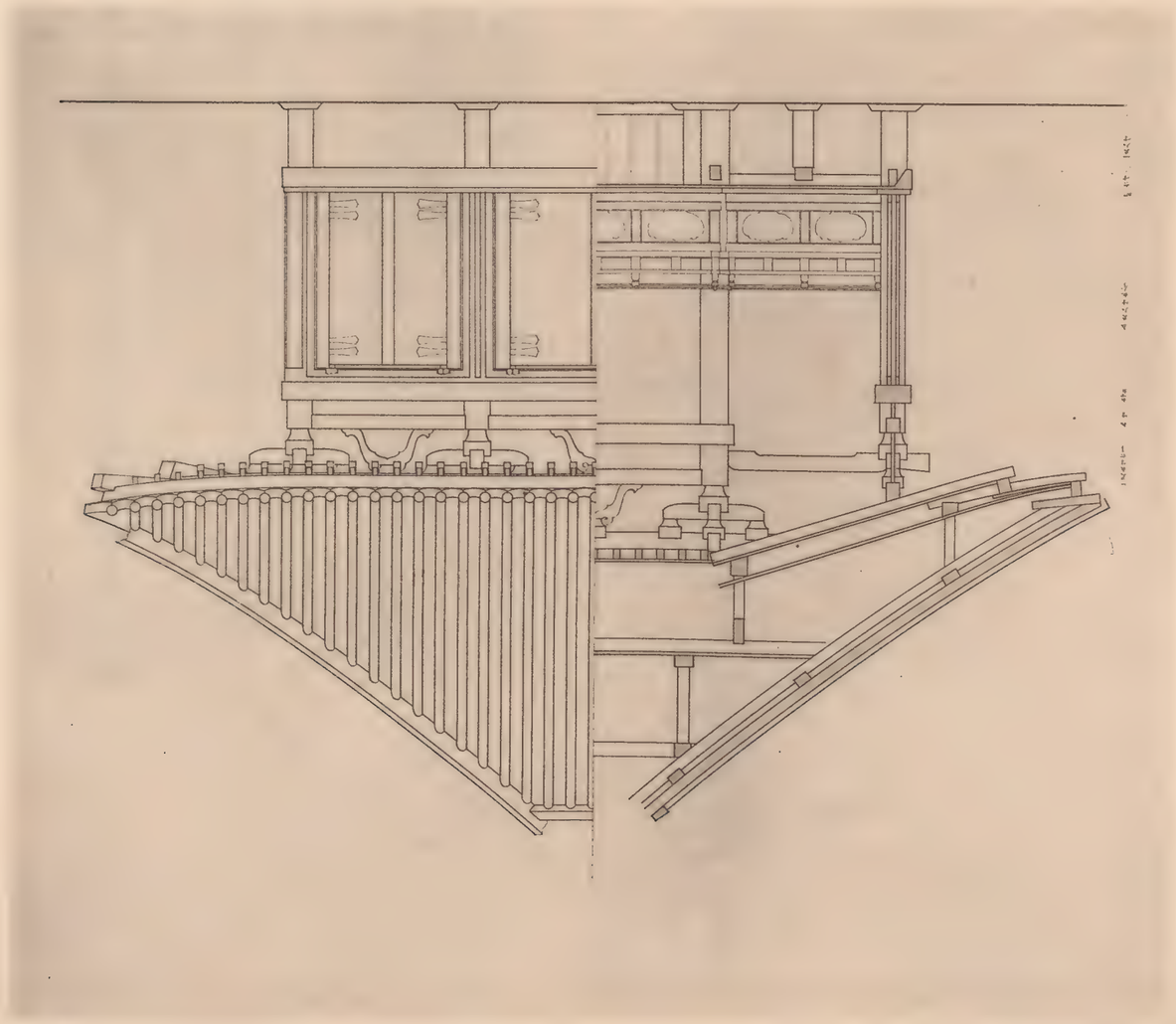
&c

RELIEF
and
ELEVATION

DETAILS
and
ORNAMENTS







celebrated. It is gorgeously covered with gold both inside and out; the columns of the sanctuary are magnificently enameled while all the parts from the railings of the altar to the sanctuary are elaborately covered with lacquer inlaid with mother-of-pearl.

Next to the Hō-ō-dō, the Konjiki-dō is perhaps the most valuable architectural work of the time. The most noteworthy point in the structural detail of this precious building is the unusually high proportion of the bracketing and the presence of a particular type of *kaerumata*. Up to this time, only *ita-kaerumata* or plain carved boards were used, but now we have for the first time the two-legged ones. This and the others found in the Yakushi-dō of Kami-no-daigo, Yamashiro, and the Ujikami shrine may be called the three types of *kaerumata* of this period now existing in Japan.

The leading architectural features of this period are as follows;

(1) Perfection of the *shinden-tsukuri*.

(2) Appearance of a composite architecture of the Imperial Palace and *shinden-tsukuri*.

(3) Transformation of Shintō architecture and its gradual approach to Buddhistic style.

(4) Remarkable developement in the art of decoration; extensive use of mother-of-pearl and the lacquering of buildings both inside and outside.

SECTION V. THE KAMAKURA PERIOD.

The present period extends from the overthrow of the Heike clan to the establishment of the Ashikaga Shogunate. The temple architecture of this period is divisible into two classes, one to be called *Wayō* (Japanese style) handed down from the preceding period, and which preserved its leading features unaltered until the middle of this period. To this type belong the Seishi-dō of the Chion-in, in Yamashiro (early 13th century), the Main Hall, popularly called the Sanjū-Sangendō of the Renge-ō-in (1266) (Fig. No. 340), and the Five-Storied Pagoda of the Kaijusen-ji (1214). What is generally called the *Karayō* (Chinese style), was derived from China under the Sung dynasty, and was adopted for the temples of the Zen sect. The Shari-den of the Engaku-ji (1282) at Kamakura is a good specimen of this style. It may be noted that the monastic architecture of this particular description that sprang up early in this period was carried to perfection during the Ashikaga Shogunate.

There is also another school called *Tenjikuyō* (Hindoo style) which is represented oy the Daibutsu-den of the Tōdai-ji, Nara (1195 A. D.), the South Entrance Gate (1195

A.D.) and the Kaisan-do (or Rōben-dō,) 1019 A.D. of the same temple, the sutra-building of the Daigo-ji, Kami-no-daigo, and the main hall of the Jōdo-ji, Harima. This style seems to have appeared early in this period, but did not find a congenial soil in Japan for its growth, and disappeared not long after. Its main characteristic is in the shape of the composed brackets. A fourth style may be mentioned, which is a hybrid between the *Wayō* and *Karayō*. It rose about in the middle of the fourteenth century and developed in the Ashikaga period. The main hall of the Kwanshin-ji in Kawachi (1334 A. D.) is a good model. A free use of twin blocks constitutes its distinguishing feature. We may call it the *Kwanshin-ji-yō*.

The architectural schools that existed during this period may be classified as follows :—

A. The old school, transmitted from the preceding period... ... ... } *Wayō* } *Kwanshinjiyō*
B. The New School, derived from the Sung style ... ... } *Karayō* / *Tenjikuyō*

As to the Shintō architecture, it seems to have merely copied the style prevailing in the previous period.

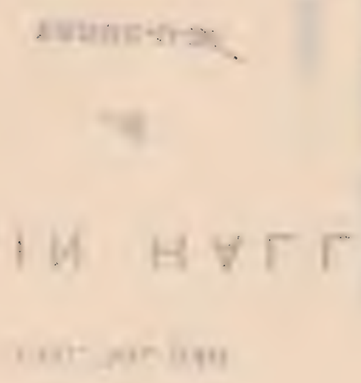
Secular architecture did not make any particular progress in this period. The Imperial Palace architecture prospered for a short while, but very soon it suffered a decline. In the early part of this period the *Kan-in-Dairi* was used as the Imperial palace, in the middle, the *Tominokoji-Dairi*, and in the latter the *Higashi-no-tōin* and the Tsuchimikado palaces. The construction, form, and execution of whatever other palaces were built were not much different one from another, the general features consisting of the blending of the *shinden-tsukuri* and Imperial Palace style of the Heian period.

The establishment of Yoritomo's feudal government at Kamakura, was followed by the appearance of a peculiar style of residential architecture called *Buke-tsukuri* or feudal architecture. It was essentially a product of this age when feudal lords had to keep a large number of retainers and build castles. To describe the main features of such buildings we have first the outer enclosure formed by wooden planks, then either an *agetsuchi-mon* (the gate with soil upon a flat roof) or a tower-gate. Passing through the gateway we come to the retainers' quarters on the right, and then reach the front porch whence we are led to the rooms by verandahs. The roof is covered with shingles throughout, tiles not being used. While the residential buildings that were most frequented in feudal Kamakura and other country places were so simple, graceful buildings fashioned after the *shinden-tsukuri* were still common in Kyoto.

FIG. No. 340

MAIN HALL

RENGE-O-IN


MAIN HALL

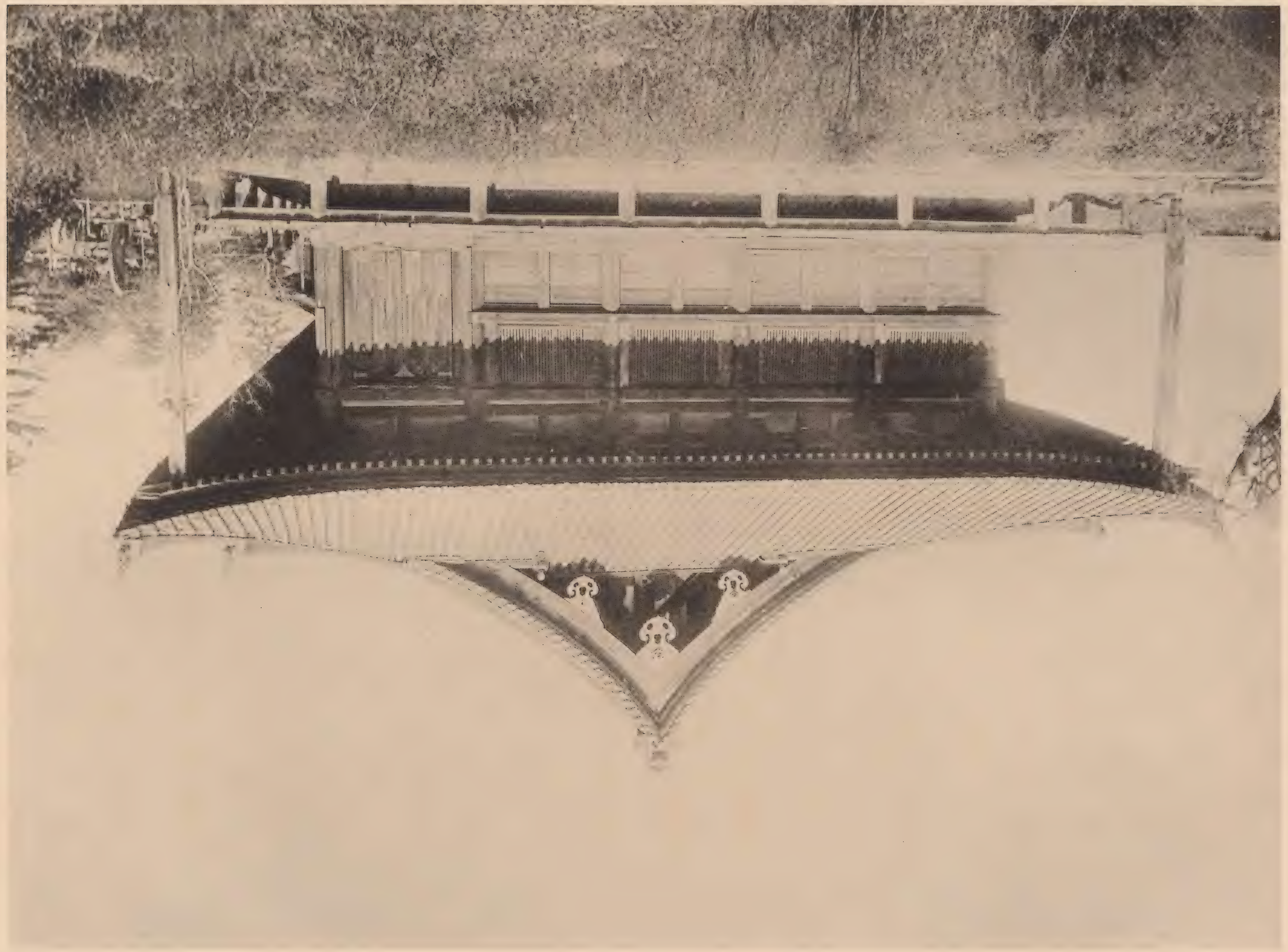


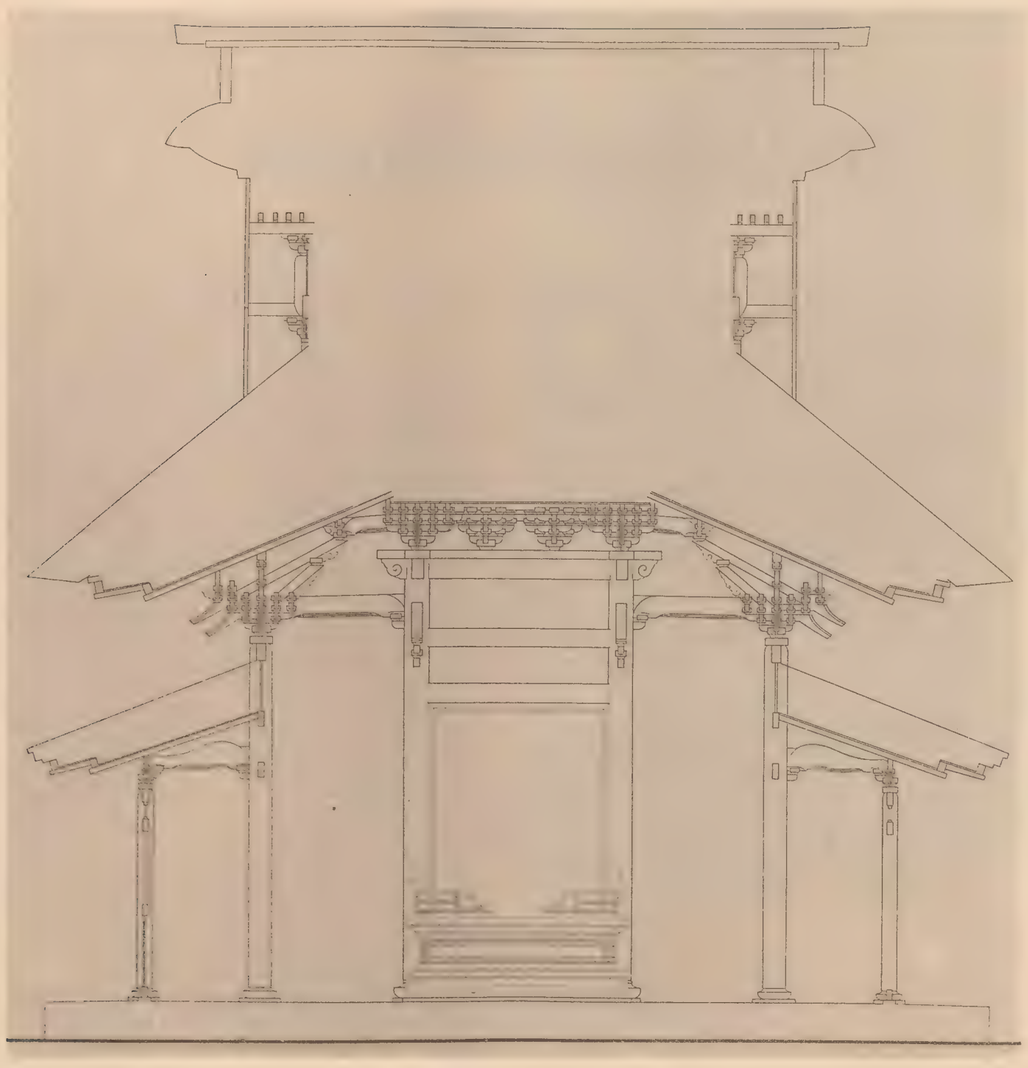
FIG. No. 341

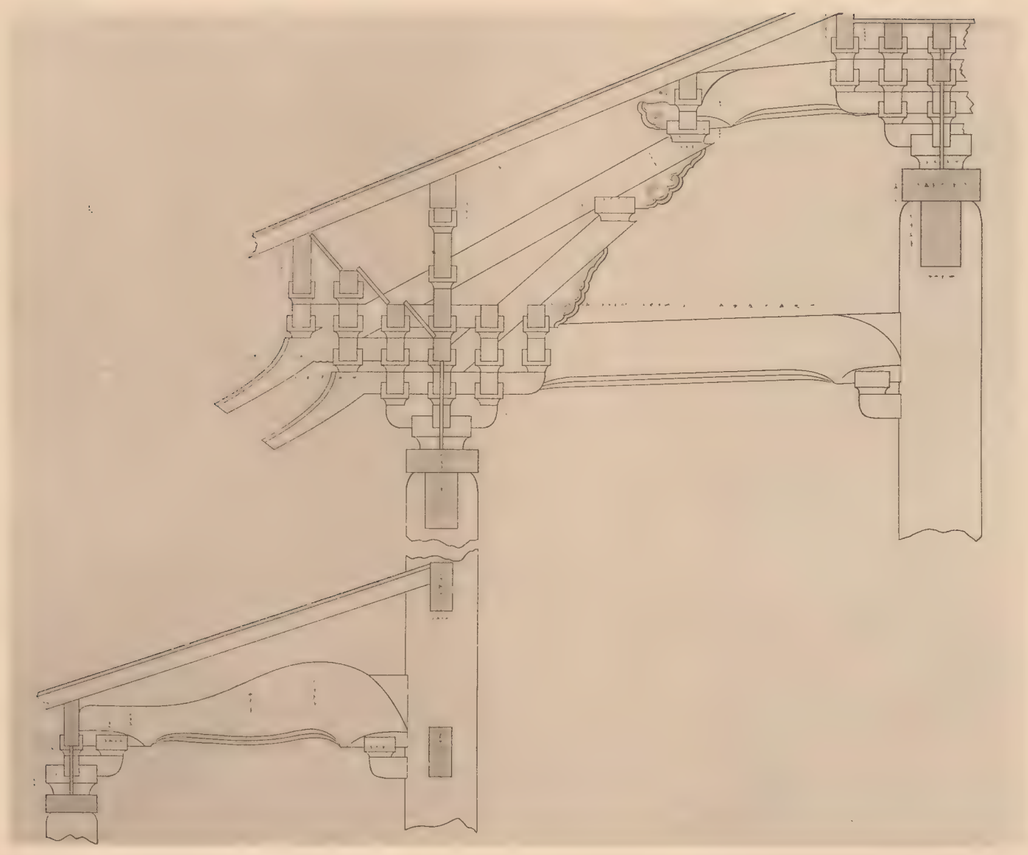
SHARIDEN

of

YENGAKUJI

Kamakura





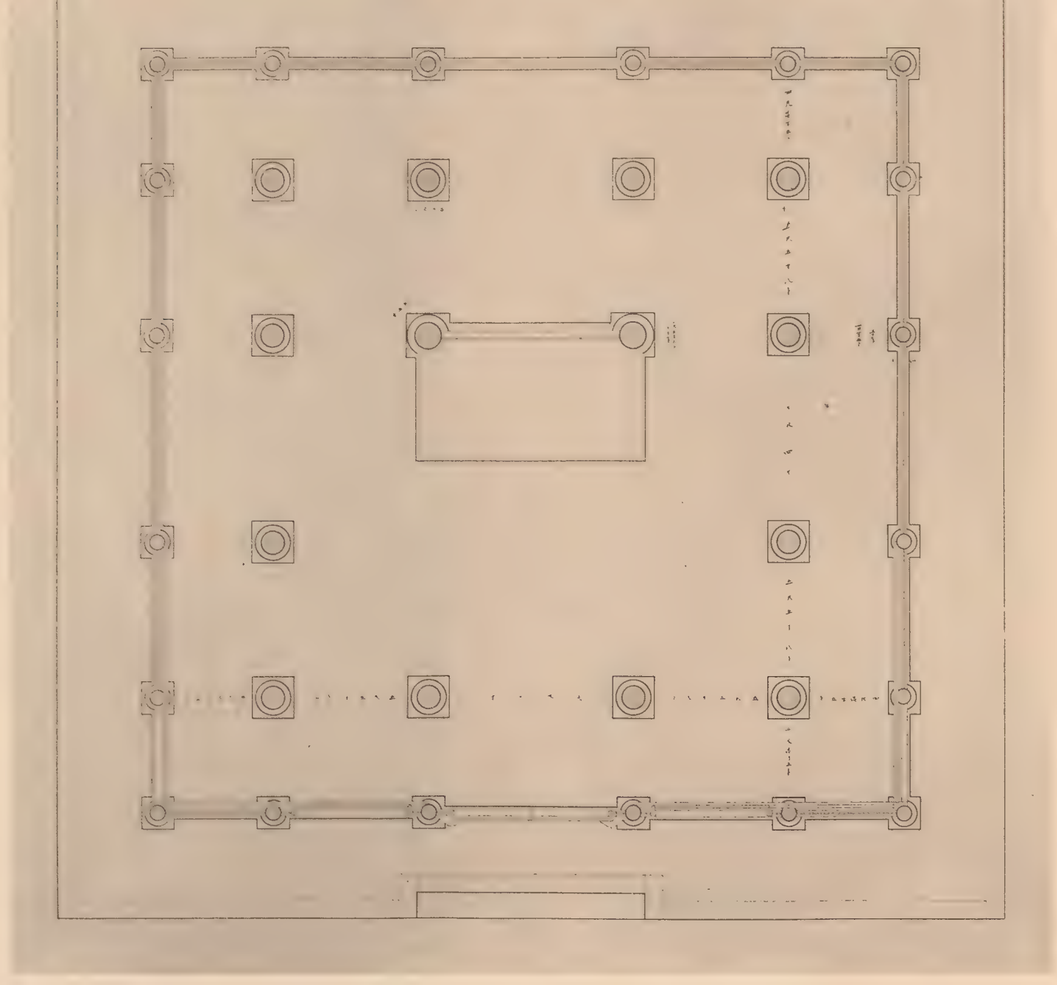
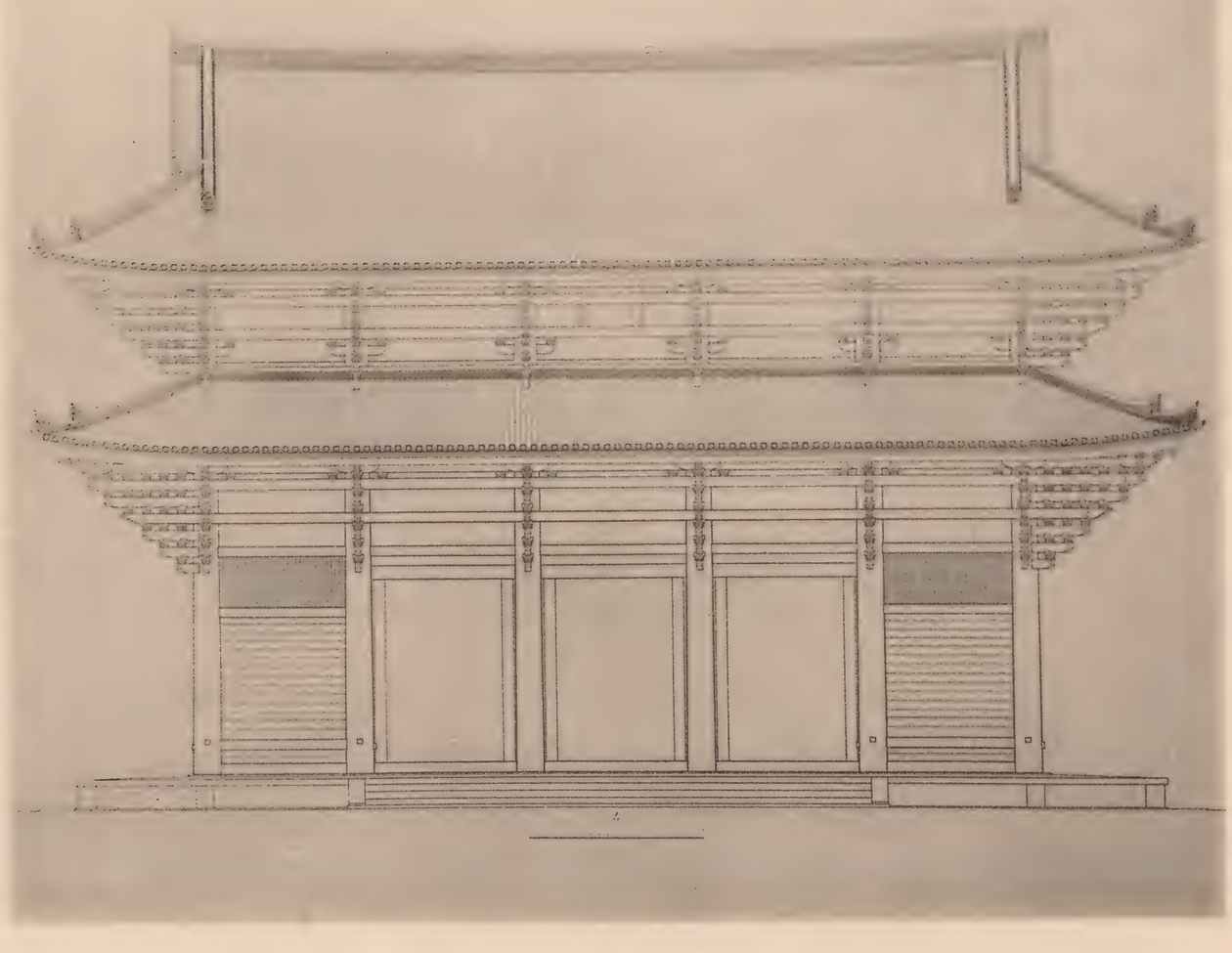
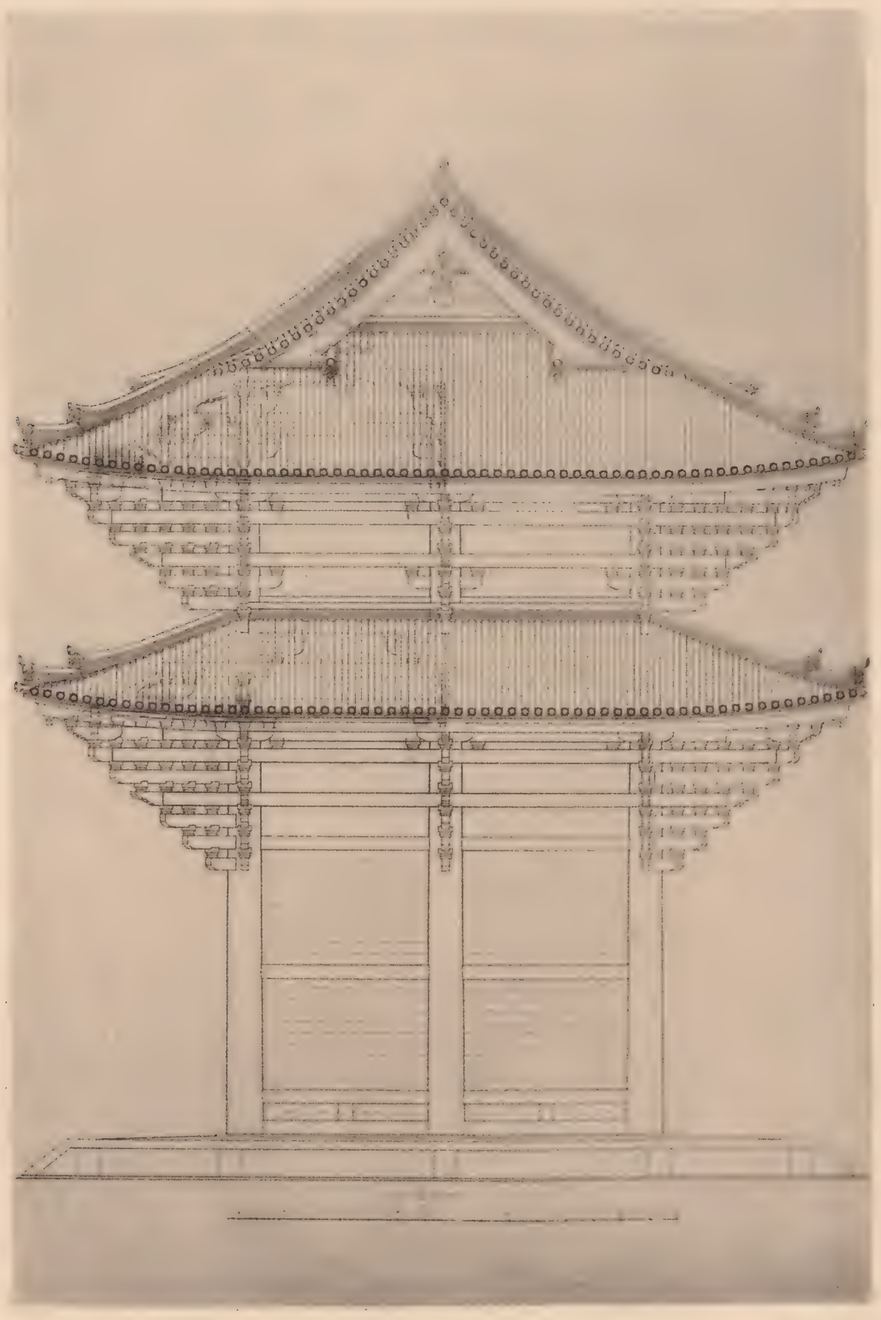


FIG. No. 342

SOUTH ENTRANCE GATE

TODAIJI





One of the most important remains of this period is, as above referred to, the Shari-den of the Engaku-ji at Kamakura, constructed on the so-called *Karayō*. Its plan, the happy harmony of the whole mass and ingenious treatment of detail, produce an effect of lightness and charm, being quite different in this respect from the *Wayō* of the foregoing period. The curve used is delightfully free, while painted and curved ornaments are copiously used (Plate No. 341.)

Among the existing examples of the *Tenjikuyō* architecture, the Daibutsu-den at Nara (the present building rebuilt towards the close of 17th and early 18th centuries, but practically in the style of this period) and the South Entrance Gate of the same temple (Plate No. 342) are typical structures of this style. Their peculiar features are the large moulded blocks, seven corvelled brackets, and inserted brackets.

The Jōdo-dō of the Jōdo-ji, Harima, also belongs to the *Tenjikuyō*, and is said to have been founded by Shunjōbō Chōgen. Its bracketing is wonderful and bewildering, being entirely free from all sorts of restraint, and is indeed a marvellous and mystic piece of art (Plate No. 343). The Sutra-building of Kami-no-daigo, Yamashiro, and the Kaisan-do of the Tōdai-ji also come under the same category.

Many are the remains of architecture in the *Wayō* of this period, most of them have *kaerumata* and *kobushibana* (decorated projecting end of the beam through a pillar) of a peculiar type. The treatment is decidedly powerful. An excellent example of this is seen in the *Tahōtō* of the Ishiyama-dera, Ōmi, founded in Kenkyu era (Plate No. 344.)

The Main Hall of the Kwanshin-ji, Kawachi, is a noteworthy building of the later part of this period, and may be considered a prototype of what we call the *Kwanshinjiyō* (Plate No. 345). Its plan has seven column intervals on each side surrounded by verandahs, and also a porch. The interior is divided into two parts, and in the inner secttion a goma-dan (holy fire altar for invocation) is placed with a wooden screen of *Ryōkai Mandara* on the right and left. This device together with the peculiar form of the altar makes the building a typical example of a temple of the mystic sect of Shingon. It is built in one story and has roofs of Irimoya form. The exceedingly low proportions, very slight inclination and gracefully curved lines of the roofs and the gable-end retreating back from the wall surface are all features faithfully copied from the types of the Fujiwara period. The detail is after the *Karayō*, and the treatment is wonderful and free from convention, giving at the same time a general effect of dignity

and strength. The use of twin blocks and of manifold bracketing are conspicuous features of this interesting structure.

Plate No. 346 represents the belfry of the Tōdai-ji, Nara, which is unlike any other in form. The arrangement of columns is contrary to all usage, and, though taken as a whole this building may be regarded as modelled after the style of the Sung dynasty, in the treatment of brackets and Odaruki (ornamental piece projecting from compound brackets) the commonly accepted principles are boldly ignored. The forcible and dignified curves of the eaves indicate its derivation from that style. The date of building is disputed, but the inscription on the dragon head of the bell tells us that the bell was cast on the 30th of the second month, 1239. If it is safe to infer that the belfry itself was rebuilt at that time, then it must be considered a production of the most prosperous time of the Kamakura period. The style is *Karayō* modified with the *Tenjikuyō* design. To recapitulate, diversity marks the architecture of this period, and it may not be far from the truth to conclude that it is an age of transition, and of experiments forming a connecting link between the classical beauty of the Fujiwara style and the reserved grace of the Ashikaga period.

The contributions to Japanese architecture made in this period are:

(1) Rise of temples of the Zen sect.

(2) Rise of feudal architecture.

(3) Division of the temple architecture into *Wayō*, *Karayō*, *Tenjikuyō*, and later, *Kwanshinjiyō*.

(4) Flat and high-relief ornaments used for the first time.

SECTION VI. THE MUROMACHI PERIOD.

This period covers about two centuries, viz., from the rise to the downfall (1573 A. D.) of the Ashikaga Shogunate. It was the period when be Zen sect was at the summit of its prosperity, so that the representative structures of the time are temples of this sect. These buildings commonly front south and generally comprise the sammon (two-storied out gate), the hall of Buddha, the preaching hall, and the monks' quarters together with the *Zendō*, the belfry, the sutra-house, the *Kaisandō*, bath-hall, privy, and other buildings. The sammon has to the right and left wing corridors with steps, and in the upper story the image of Buddha and those of the Sixteen Apostles are placed. The hall of Buddha and the preaching hall are of identical plan and of

FIG. No. 343

JŌDO-DŌ

of

JODOJI

FIG. No. 346

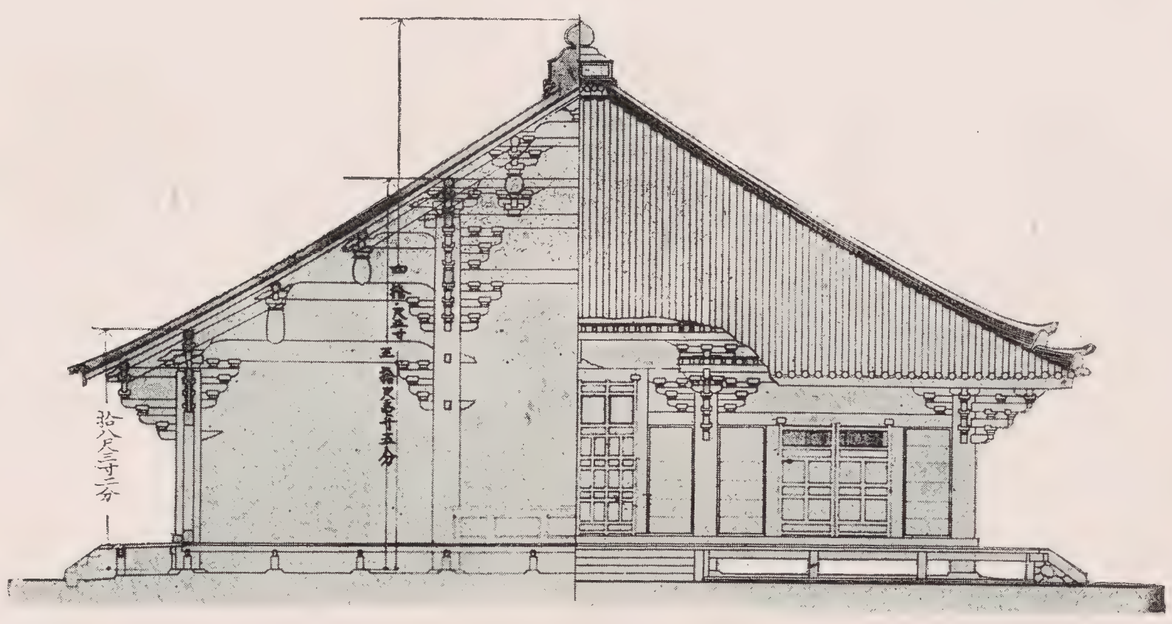
BELFLY

of

TODAIJI

SECTION VI. THE MUROMACHI PERIOD.

This period covers about two centuries, viz., from the rise to the downfall (1573 A.D.) of the Ashikaga Shogunate. It was the period when the Zen sect was at the summit of its prosperity, so that the representative structures of the time are temples of Zen sect. These buildings commonly front south and generally comprise the sanmon (two-storied on gate) the hall of Buddha, the preaching hall, and the residence of priests together with the family the library, the refectory, the Kwannon hall, priest's hall and other buildings. The sanmon has on the right and left wings corridors with gates, and in the upper story the images of Buddha and those of the Sixteen Arhats are placed. The hall of Buddha and the preaching hall are of identical plan and of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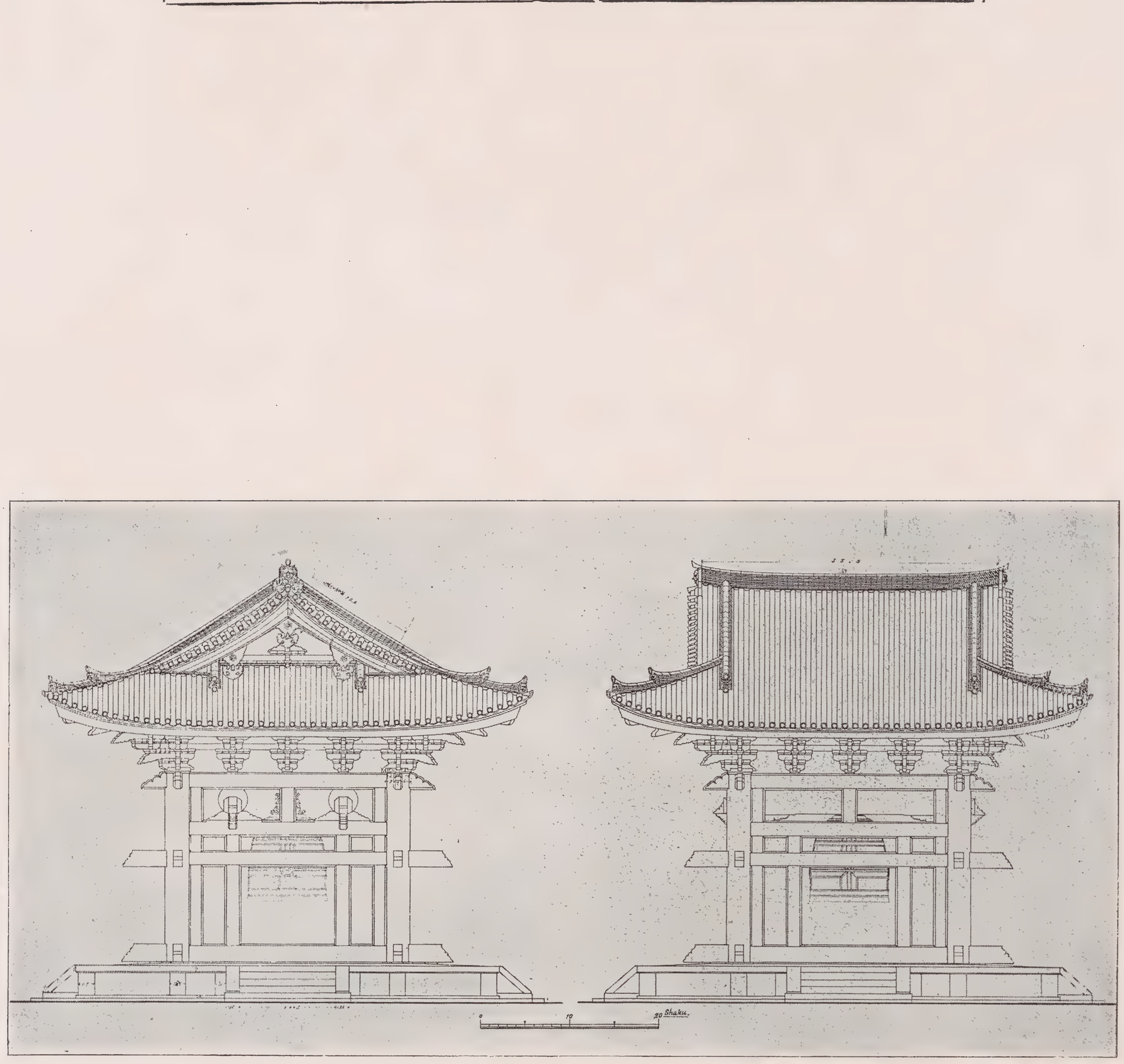
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10
20 Shaku.

FIG. No. 344

TAHO-TO

of

ISHIYAMA-DERA

Omi

A HISTORY OF THE JAPANESE ARTS

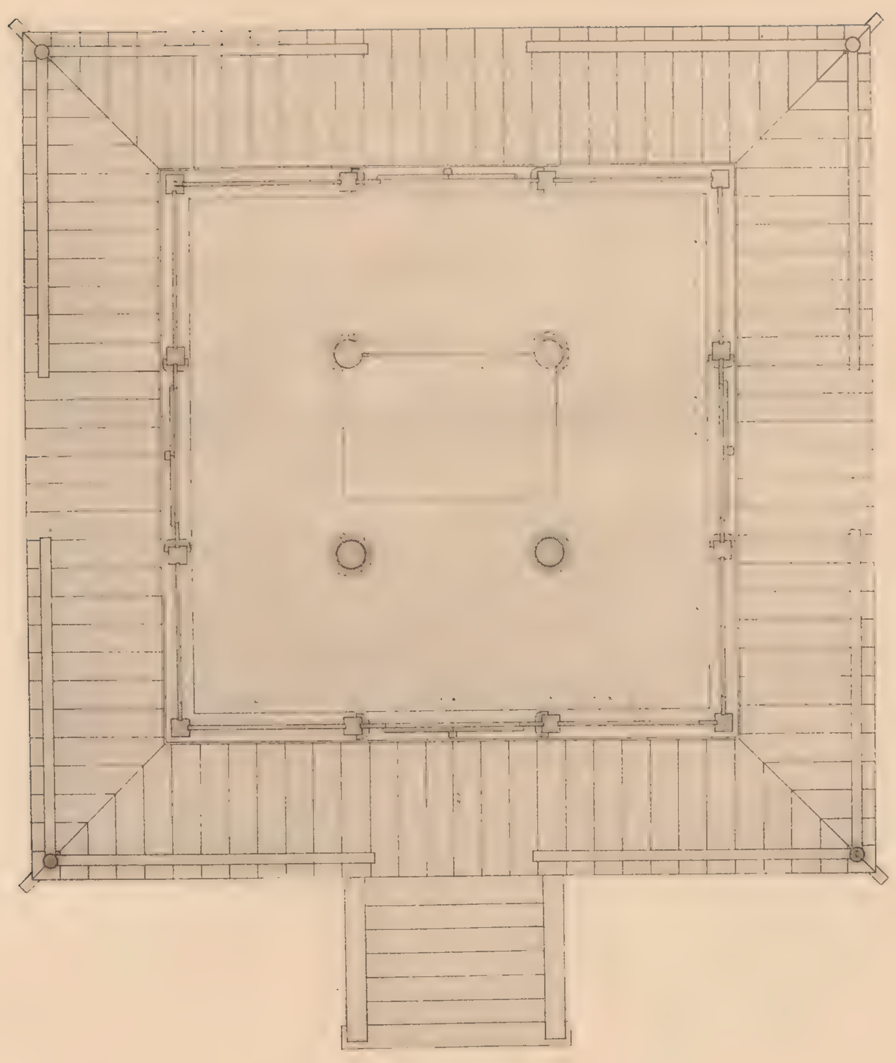
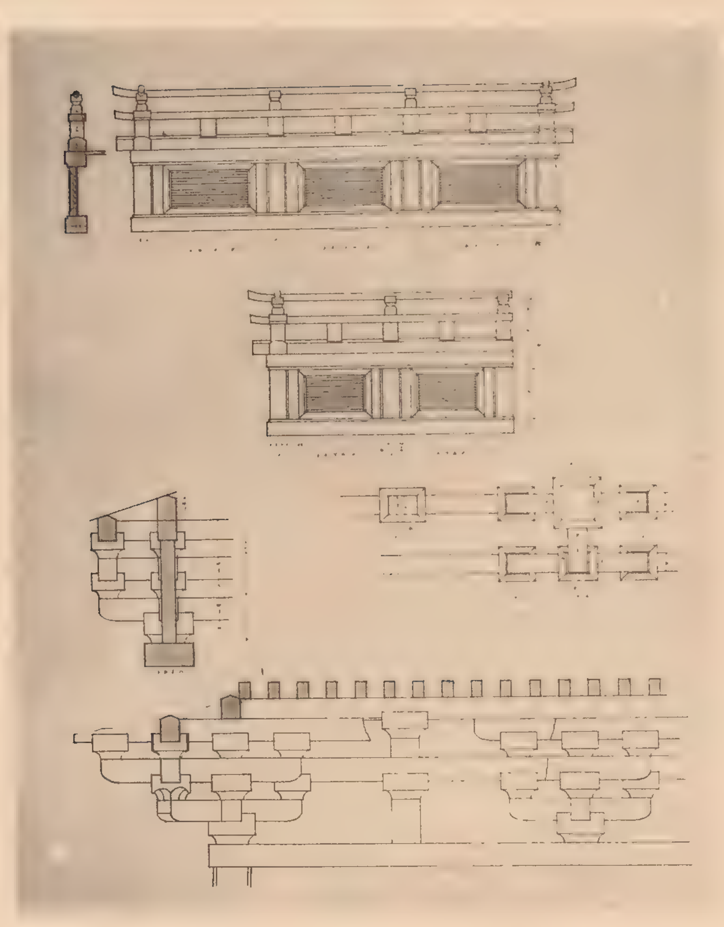
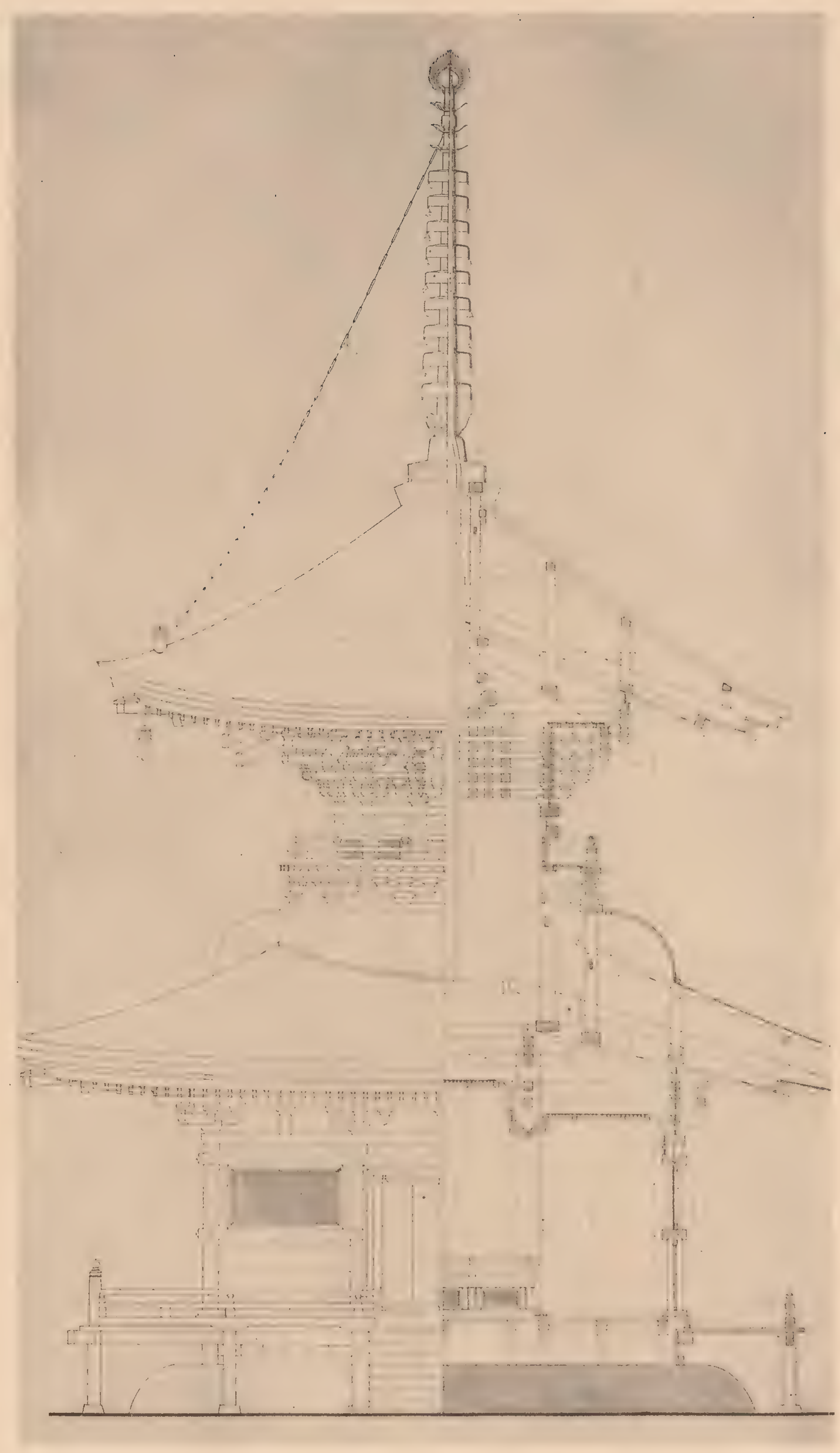
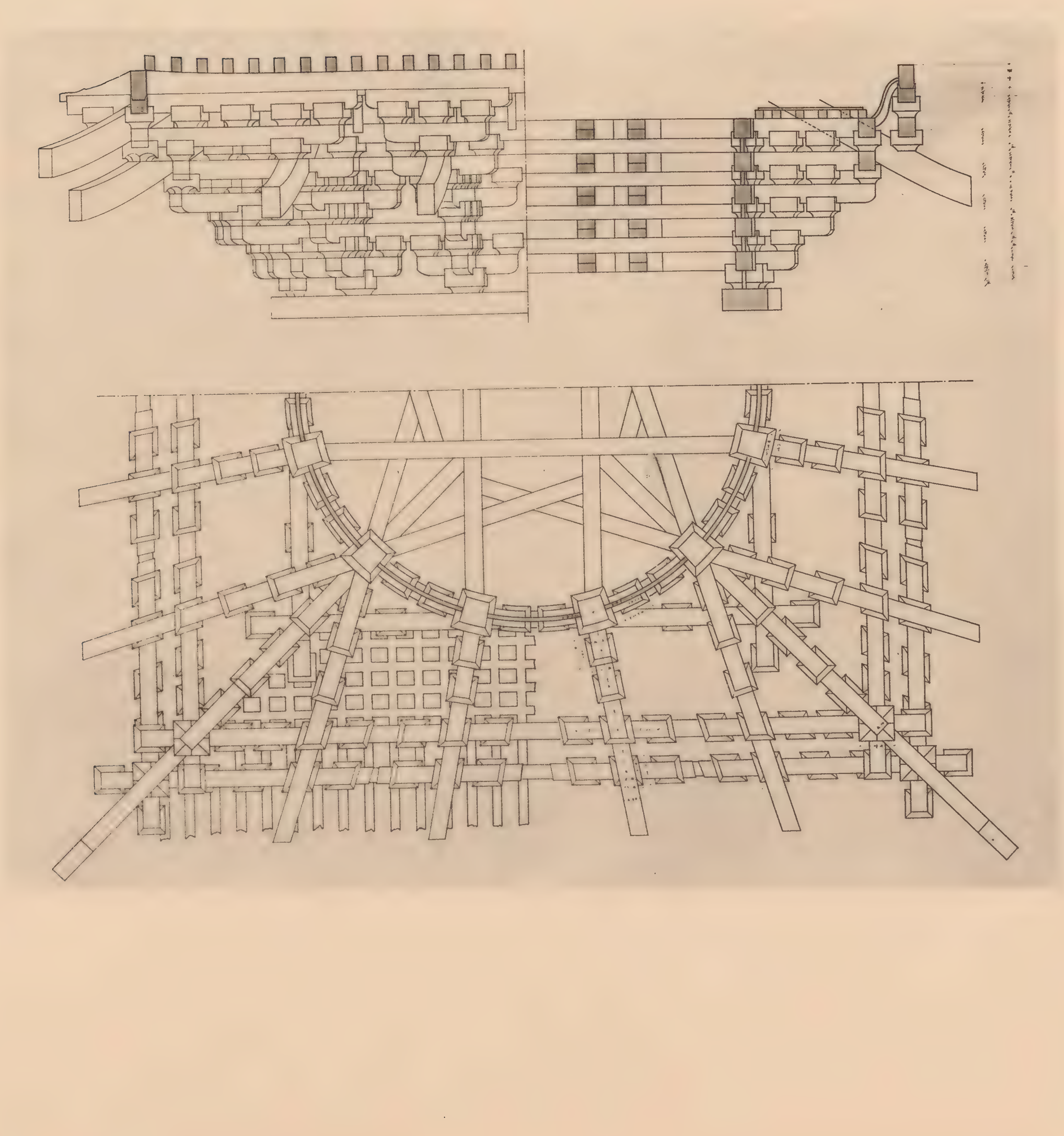





FIG. No. 345

MAIN HALL

KANSHINJI

similar construction in all the temples now existing. They have double roofs, floors paved with tiles, plane board ceilings with pictures of dragons painted on them close halved compound brackets after *Karayō*, radially arranged rafters of the upper storys, and so on. The decoration is quite in keeping with the ascetic doctrines of the Sect, and while the exterior is utterly devoid of any glaring colours, the interior generally abstains from gorgeous ornamentation. The most complete examples of Zen architecture now existing are the Daitoku-ji (first quarter of the 14th century), the Myōshin-ji (1337) at Kyōto, and the Kenchō-ji (1253) and the Engaku-ji (1282) at Kamakura. They are not, however, actual relics of this period, having been rebuilt since their erection.

In Kyōto, the Tenryū-ji (1373), Kennin-ji (1201), Shōkoku-ji (1383), Tōfuku-ji (1243), and Nanzen-ji (1293) are called the Five Temples of the Zen Sect (their names and rank varying from time to time). In Kamakura, the Kenchō-ji, Engaku-ji, Jufuku-ji (1200), Jōchi-ji (last quarter of the 13th century), and Jōmyō-ji (founded in 1188 called Gokuraku-ji since 1322) constitute the Five Zen Temples. There is a considerable difference in the form and structure of these two groups of temples, those in Kamakura being smaller in size, ruder in appearance, and thatched with rushes on the roof, so that they fall far short of those of Kyōto in architectural value.

The different styles of architecture, i.e. the *Wayō*, *Karayō* and *Kwanshinji-yō*, are as much in evidence in this period as in the last, though the *Tenjiku-yō* is only scantily represented here and there as, for instance, in the form of inserted brackets used in the Tōfuku-ji. The *Kwanshinji-yō* is found principally in the Kinai, Sanyō, and Nankai districts, the most beautiful and complete specimen extant being the main hall of the Kakurin-ji, Harima (1347 A.D.). As a type of the *Karayō* we have the Octagonal Four-storied Pagoda of the Anraku-ji, Bessho, Shinano, then the Kwannondō of Ashiura, Ōmi, and lastly the Five-storied Pagoda of Itsukushima (1532). The *Wayō* is well illustrated in the Tōkondō (1415) and the Five-storied Pagoda of Tōdai-ji, Nara (1422).

In regard to secular architecture, the palaces were often rebuilt in consequence of their having been frequently destroyed by fire, but no particular alterations were effected in the mode of construction. In the residential buildings the *Shinden-tsukuri* construction was followed; not in pure form but with a slight modification combining features of feudal architecture. This hybrid style is well represented in the Muromachi mansion built by the Shōgun Yoshimitsu. A far more interesting develop-

ment in the style of residential buildings is the appearance after the civil war of the Ōnin era (1467-1469), of what is called the *Shointsukuri* style, which found favour with the gentry. Strictly speaking this was not a creation this period, for the title *Shointsukuri* existed in the preceding period; however, it was only towards the latter part of this epoch, that the style attained a complete development. The new construction is wholly different from the *Shinden-tsukuri* and characterized by the existence of a vestibule, alcove, shelves, *shoin*, an elevated floor, a *chōdai* (a kind of papered wooden screen) a special form of ceiling, and a complete arrangement of sliding and other screens. The tea-pavilion construction is another important contribution of this period. The structure is intended for repose, and has about it a quiet grace, with a certain tincture of the ascetic teaching of the Zen sect.

It was during this epoch that a special style combining the Zen temple and residential construction rose, as illustrated in the Kinkaku of Rokuon-ji (1397) and Ginkaku and Tōgu-dō of Jishō-ji (1479), at Kyōto.

Shintō buildings were also very much influenced by the style of Zen architecture, and indeed these two classes of architecture moved along a common line as to change and development.

To describe the architectural remains of this period, there are, as typical examples of Zen architecture, the Sammon and Zendō of the Tōfuku-ji temple (Plate No. 347). The tradition that assigns the erection of the Sammon to the time when the temple was founded, i.e., in 1243, is unreliable; the more probable explanation is that it was reconstructed or largely repaired in the Ōei era (1394-1428). It is in the *Karayō*, with a certain cast of the *Tenjikuyō*. In plan it is of the style that has five column intervals in the front and three on the side and its imposing magnitude, perfect proportions, and boldness of treatment all deserve our admiration. As for detail, the compound brackets are all in *Karayō*, and are inserted; the pailing has a form peculiar to the Zen structures; and the interior decoration of the upper story seems to be a direct copy of the Ming style of China (Plate No. 348).

Plate No. 349 represents the Kinkaku of Rokuon-ji, which is also in the *Karayō*. It is a three-storied building, the roof of which is thatched with the bark of the *hinōki* tree and crowned with a finial. Its design being inspired by the Zen architecture, the exterior has little of the magnificent or dignified, while in the interior elaborate attempts at decoration are avoided. In quiet grace and simplicity, it resembles the Court buildings. In the treatment of detail the architect did not strictly conform to

FIG. No. 347

SAMMON

of

TOFUKUJI

FIG. No. 348

INTERIOR DECORATION

of

THE SAME

SAMMON

INTERIOR DECORATION

THE SAME

FIG. No. 349

KIN-KAKU

ROKUONJI
Kyoto

fig. No. 349

KIN-KAKU

Kyoto

FIG. No. 350

GIN-KAKU

JISHOJI

Kyoto

FIG. No. 352

FIVE STORIED PAGODA AND EASTERN KONDO

of

KOFUKUJI

EASTERN KONDO
FIVE STORIED PAGODA AND

FIG. No. 351

OCTAGONAL FOUR STORIED PAGODA

of

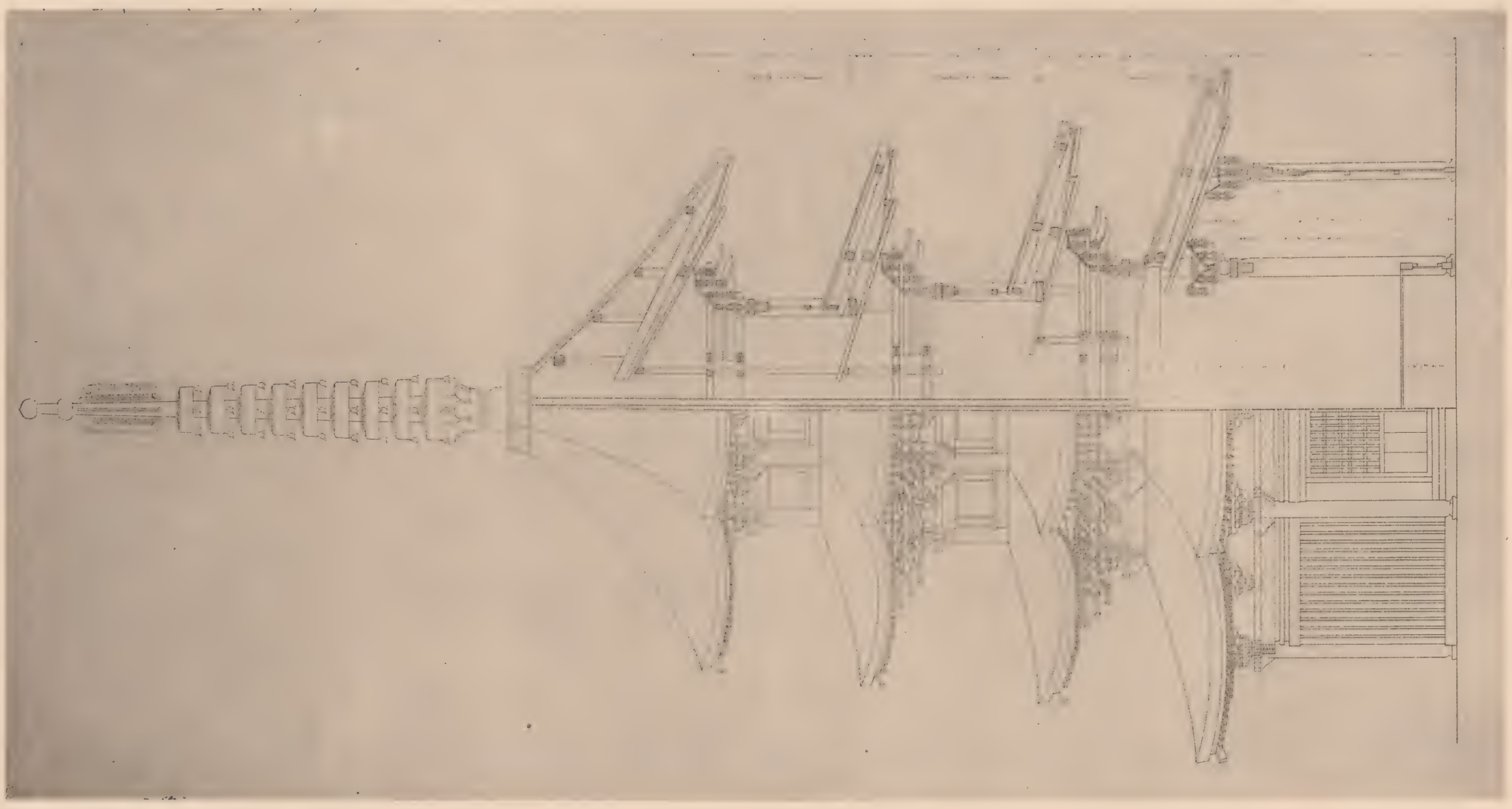
ANRAKUJI

NO. No. 001

OCTAGONAL FOUR STORIED PAGODA

of

ANYANJI



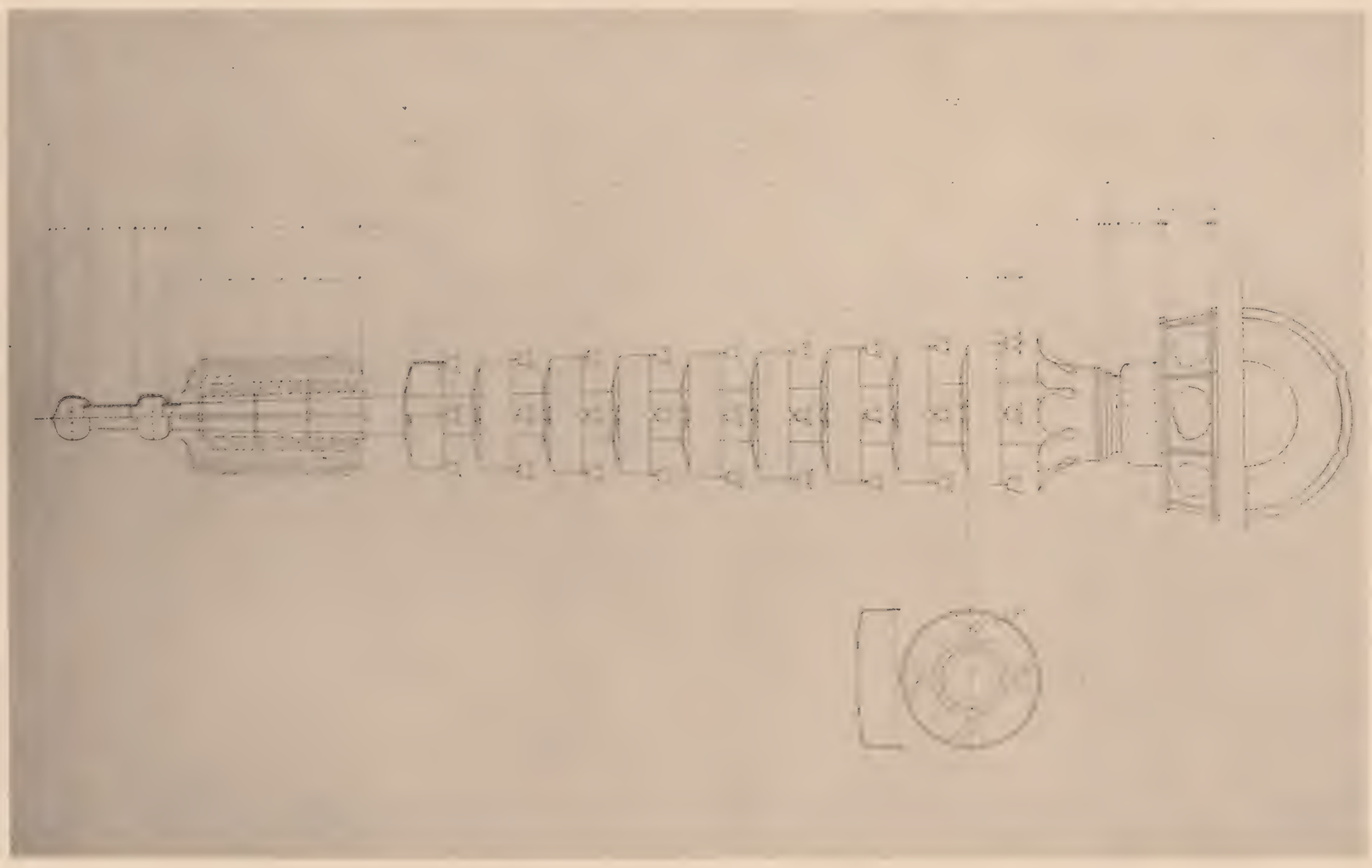
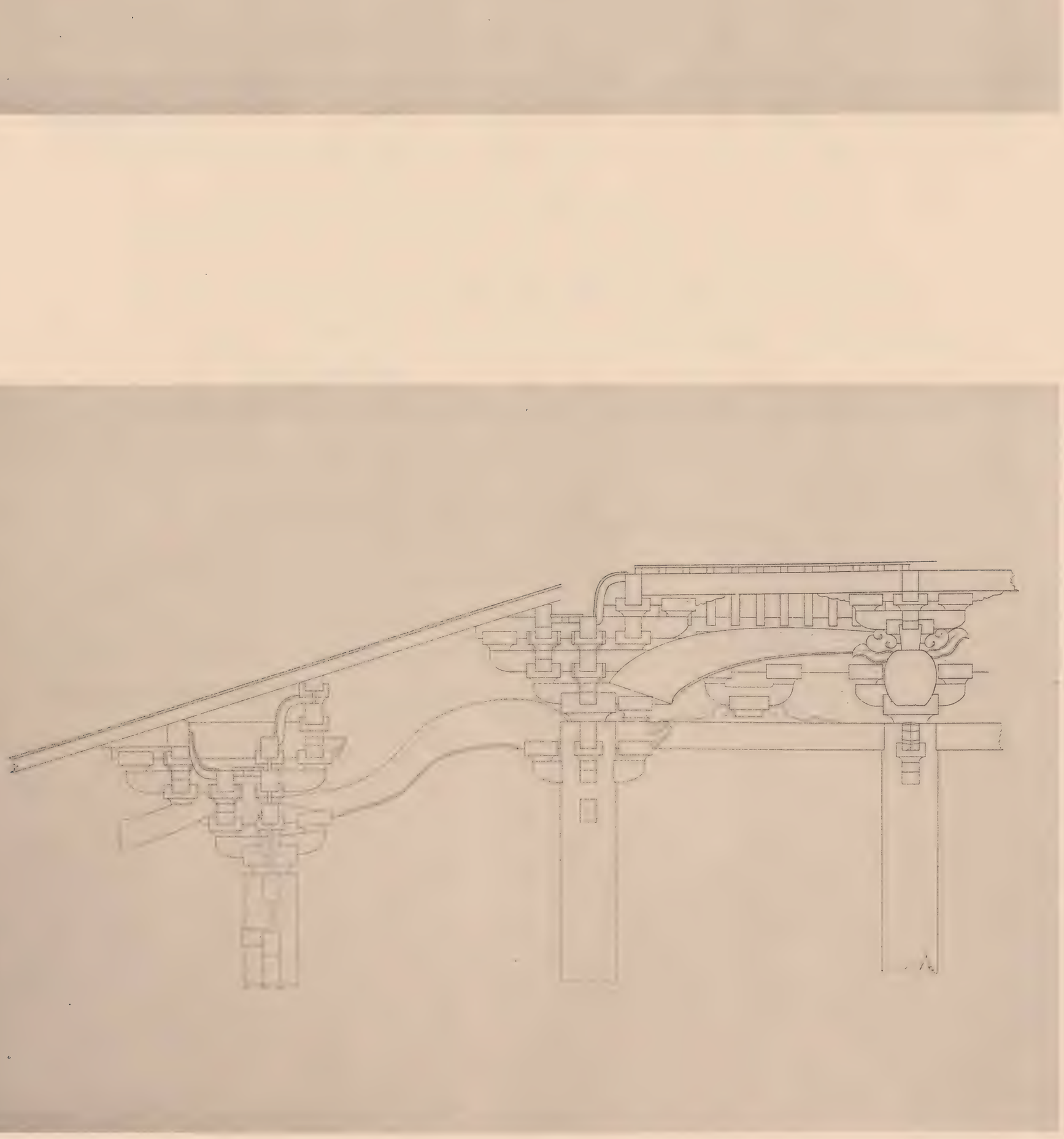


FIG. No. 353

MAIN HALL

KAKURINJI

MAIN HALL



the accepted rules of temple building, so that the temple in itself stands as an example of an original and independent style.

The Ginkaku of Jishō-ji is a counterpart of the preceding edifice in style, differing from it only in a certain inferiority of design and its two-storied plan. (Plate No. 350). The *zendō* of the Tōfuku-ji is coeval with the *sammon*, while the Aizendō of the Manju-ji possesses a special value as a pioneer of this class of construction in this period. The octagonal four-storied pagoda of Anraku-ji, Shinano, belongs also to the *Karayō* (Plate No. 351). The date of its foundation, though doubtful, was probably in the early years of this period. For its fantastic shape, and lightness of treatment of detail, it holds a unique position among the pagodas of the country.

The plan and elevation of the five-storied pagoda and the eastern *kondō* of the Kōfudu-ji (Plate No. 352) retain their original features as they were constructed in the Nara Period. In the treatment of detail they follow the *Wayō* of this period.

The main hall of the Kakurin-ji, Harima, is an excellent model of what we call the *Kwanshinjiyō* (Plate No. 353), and in treatment it displays greater freedom and boldness than its prototype. To this group also belong the Jōdō-ji and Saikoku-ji of Bingo.

On the whole the architecture of this period is not very different from that of the previous epoch. In the treatment of detail greater grace and freedom are shown, but on the other hand the massiveness and strength that characterize the older structures are lost.

The new features of this period are as follows:

(1) Completion of the Zen style of architecture.
(2) Creation of the *shoin-tsukuri* and the tea-pavilion architecture.
(3) Rise of a hybrid style between the palace and Zen sect architecture.
(4) Equal activity of the *Wayō*, *Karayō* and *Kwanshinjiyō*, and the decline of the *Tenjikuyō*.
(5) Flat and high-relief ornaments used in greater degree than in the previous period.

SECTION VII. THE MOMOYAMA PERIOD.

This period comprises the regency of Oda and Toyotomi. The development made was chiefly in the line of palace buildings, temple architecture being in a comparatively insignificant condition. The period witnessed a reaction from the preceding period and this together with the influence of Ming and Korean architecture imparted a special

character to the structures of the age. Another thing to be noted is that various experiments were attempted and a certain amount of originality was realized. Flat or high-relief ornaments were appropriately used for decorations, pictures and floral designs in vivid colours being especially conspicuous. A striking change in respect of decoration constitutes a marked feature in this period.

In the Buddhist architecture of all sects the tinge of the Zen type is more or less noticeable, and pure examples of *Wayō* are very rare, the most common form being a composite of *Wayō* and *Karayō*. The *Kwanshinjiyō* was still followed in a few cases, though the *Tenjikuyō* became entirely extinct. The largest specimen of temple architecture of this period is the Hōkōji at Kyōto (1586) which was modelled on the style of the Tōdai-ji. Another noteworthy temple is the *kondō* of the Tō-ji, Kyōto, for which the construction with inserted brackets was adopted (Plate No. 354).

The palace architecture and *shoin-tsukuri*, the latter originating in the preceding epoch, were both carried to a high degree of development and perfection, for both of which gorgeous carving and pictures were properly used for purposes of decoration. It was in this age that for the first time in Japan sculpture was brought into direct contact with architecture.

Of the palace architecture the Sambō-in of Daigo, Yamashiro, founded by Toyotomi Hideyoshi, reminds us of the *shinden-tsukuri* of the older periods (Plate No. 355), while the Zuigan-ji of Matsushima, which was founded by Date Masamune, shows in its vestibule a wonderful and subtle treatment unparalleled in that north-eastern region (Plate No. 356).

The court architecture on the other hand hardly recovered from its former inactivity. It should be mentioned that the Abbot's residence of the Nanzen-ji, Kyōto, is said to have been the *Seirōden* Hall constructed in the Tenshō era, and that the present *kondō* of the Ninna-ji was the Shishiiden Hall of that time. The latter supplies a good example of the Court architecture as practised in this period.

A novel feature that appeared in this period is the castle architecture. Now the castles as they existed before were simply in the shape of ramparts and stockades, but the introduction of fire-arms demanded a thorough improvement in their construction. Deep moats, generally two or three, one within the other, were dug round the castle, while inside the moats, high stone walls were erected with *tamon* (gateway-building provided for the passage through the stone wall) and many storied towers built at the corners. The gates had massive wooden doors provided with strong latches. Inside the

FIG. No. 354

KONDO

of

TOJI

FIG. No. 355

SAMBO-IN

DAIGOJI

SAMBO-IN

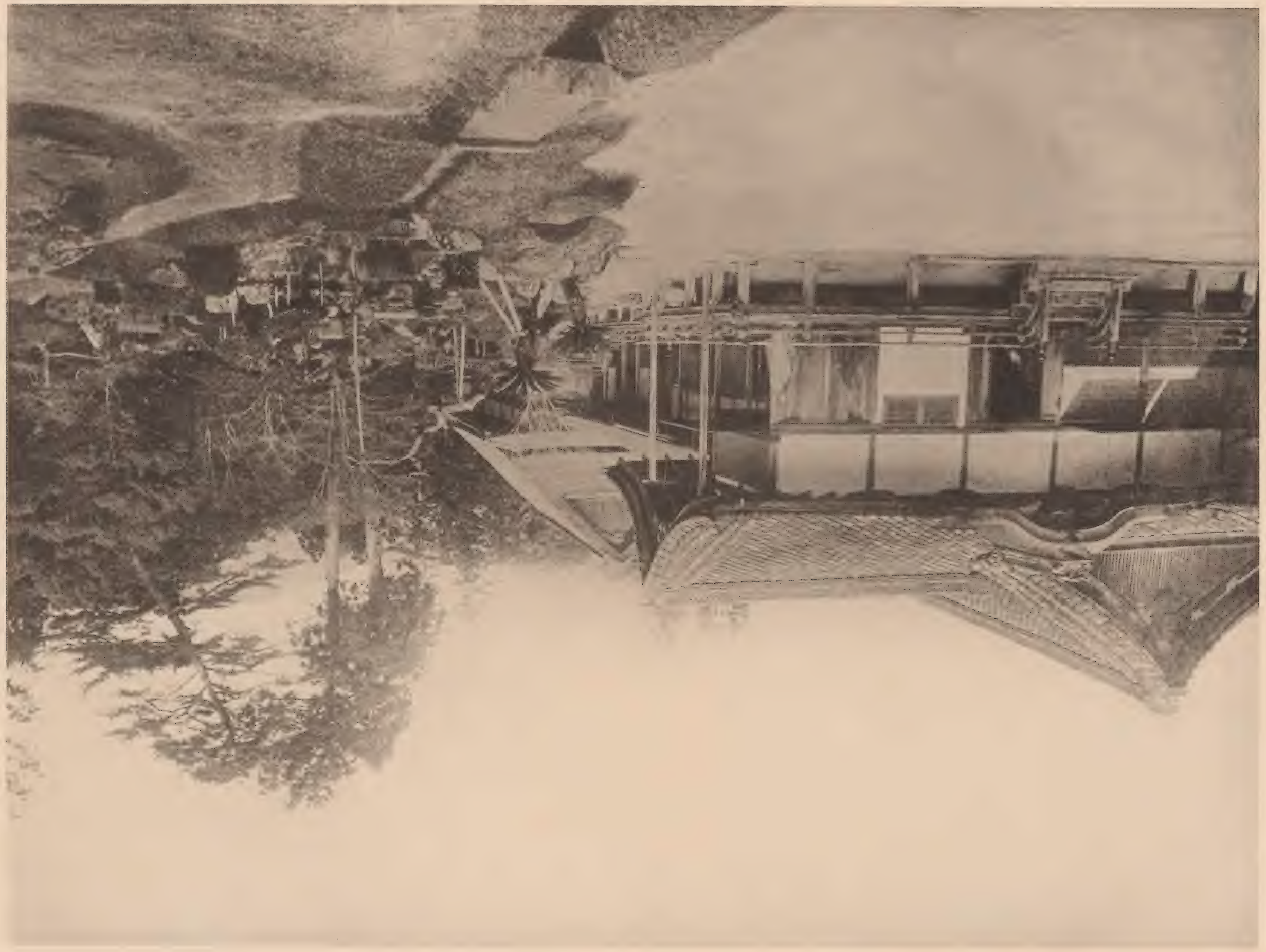


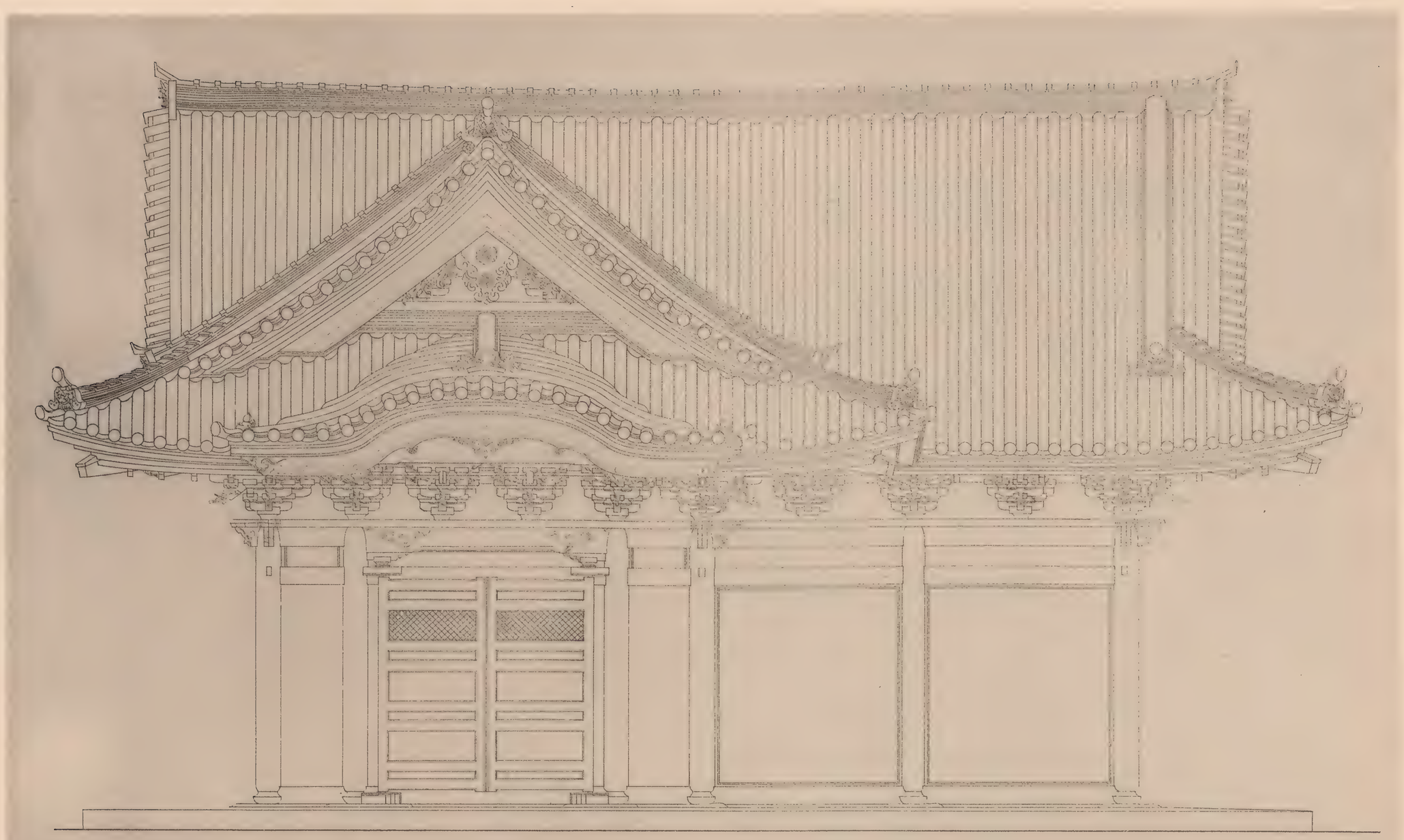
FIG. No. 356

ENTRANCE

of

ZUIGANJI

Matsushima



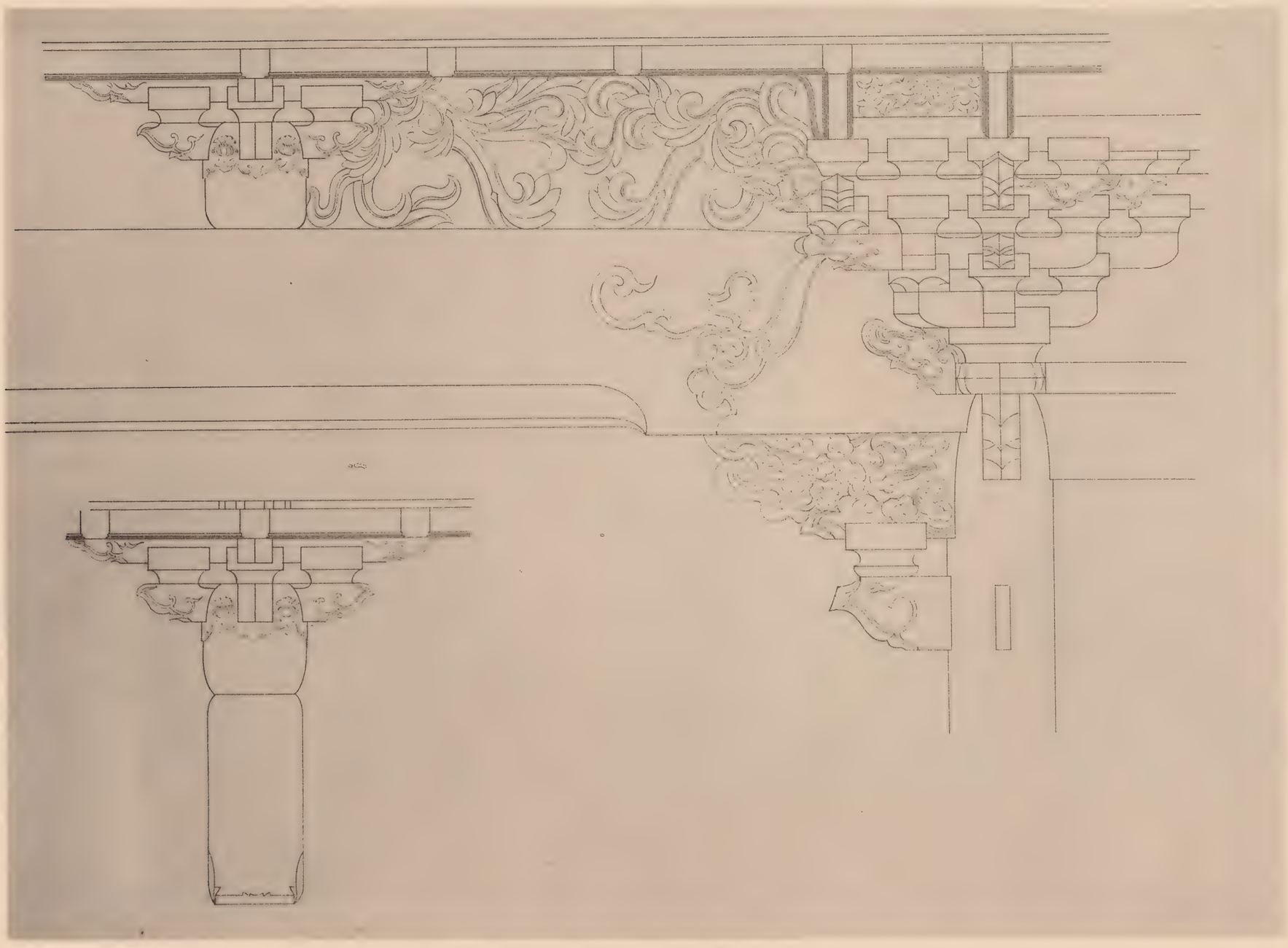


FIG. No. 357

KONDO

of

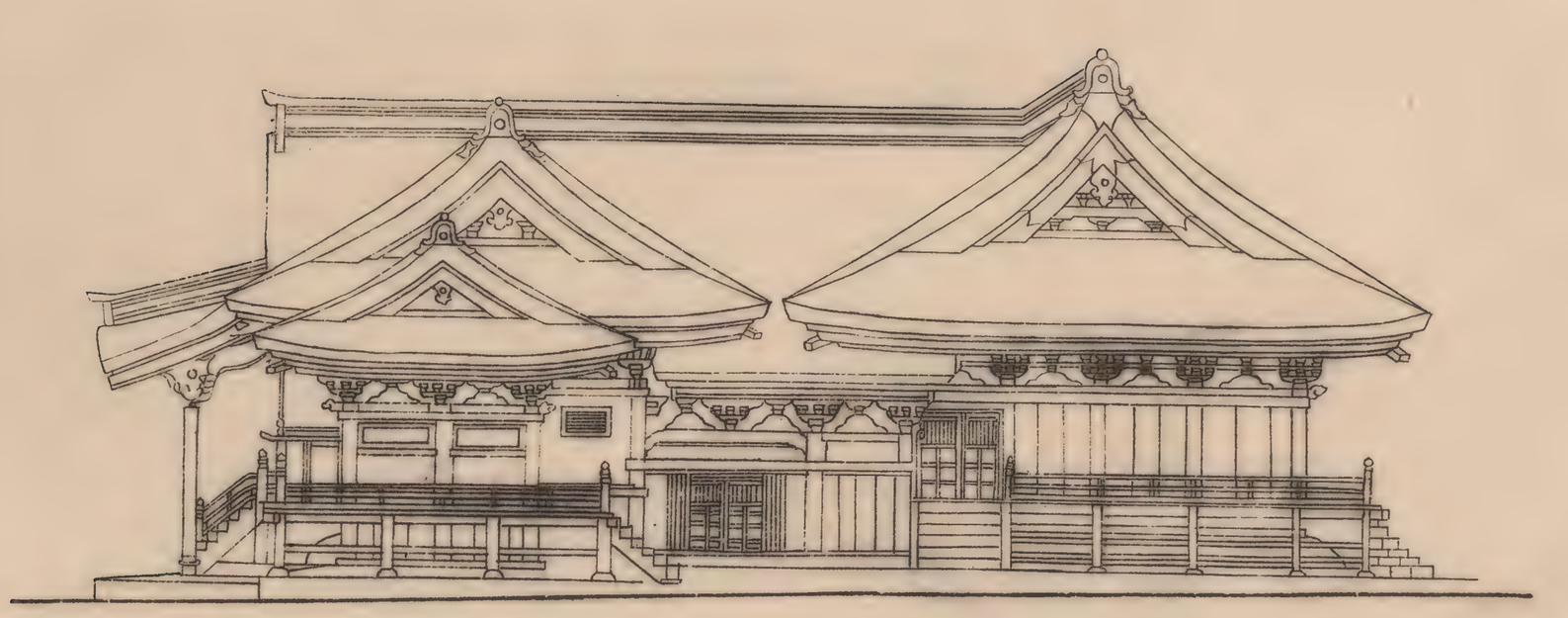
Ninnaji

KOMO

FIG. No. 358

KITANO SHRINE

PLAN AND SIDE VIEW



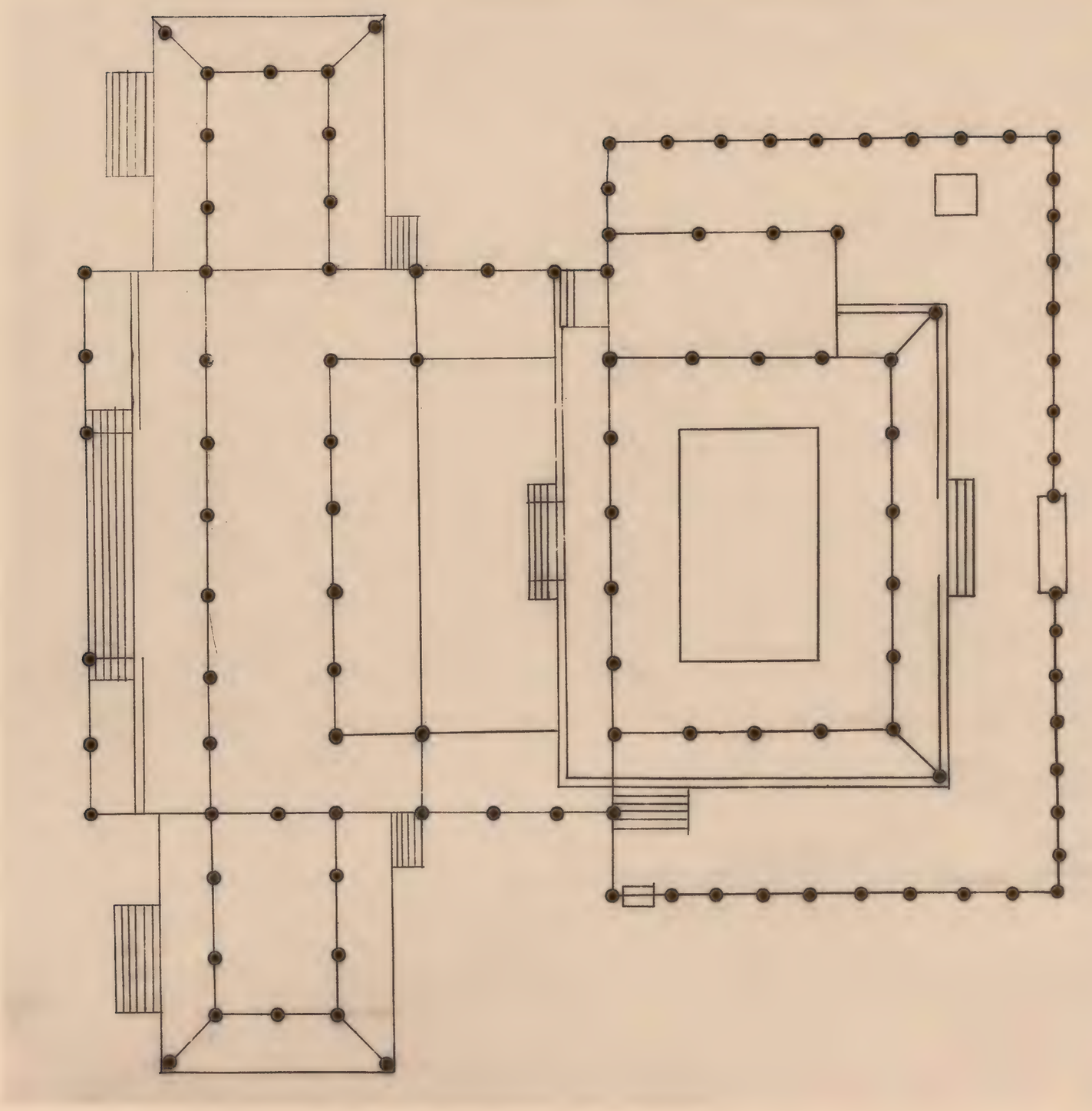


FIG. No. 359

KONOMA

of

STUDY

of

NISHI-HONGANJI

Kyoto

THE NO-PLAY

KOMOMA

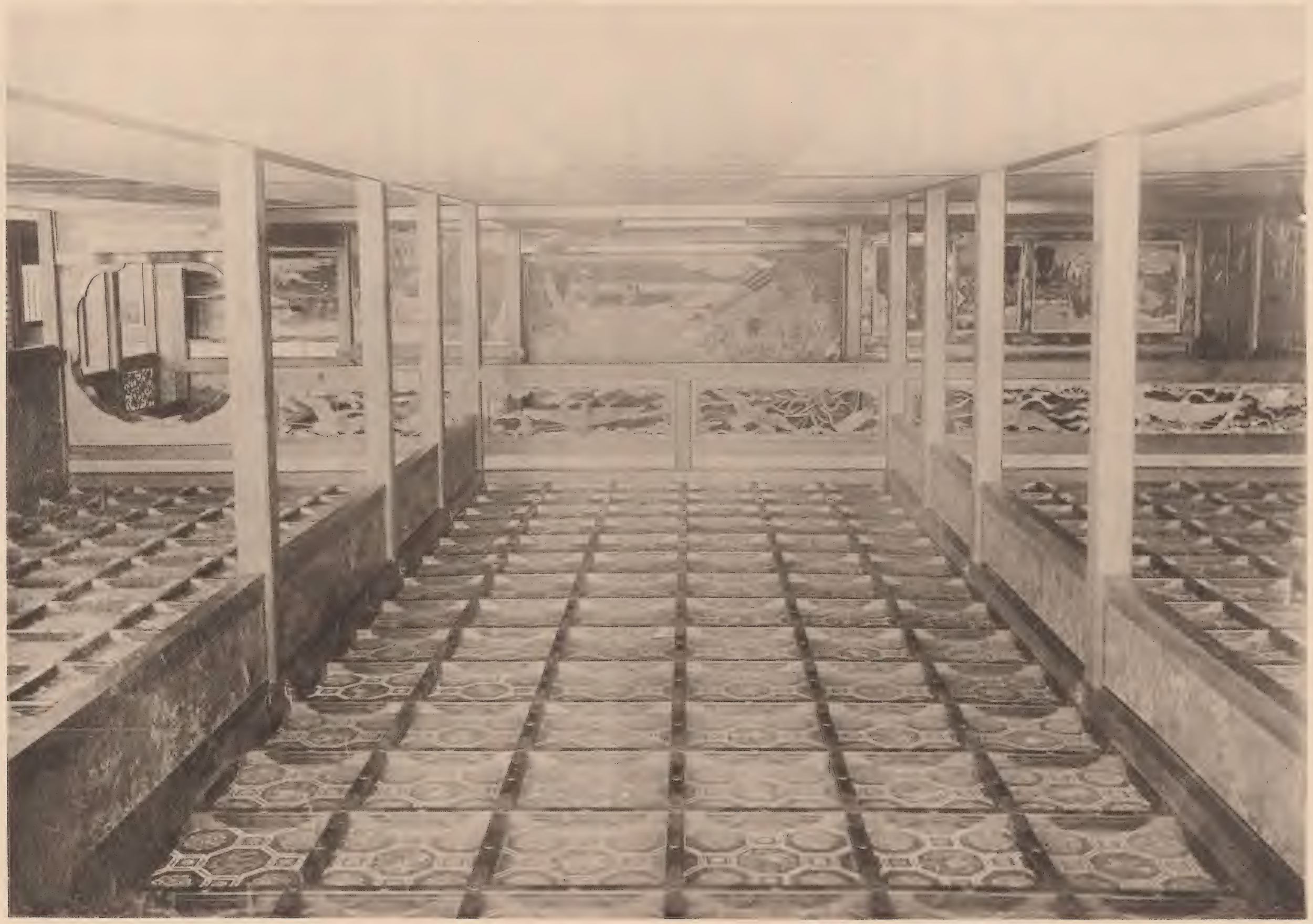
A

STUDY

OF

NOH-ENTERTAINMENT

1910



gate there was a square court, and still within stood an inner gate reached by a bridge. Inside the castle proper, stately and magnificent palaces of *shoin-tsukuri* were built. Then a high central tower rose above all the buildings to add to the grandeur of the whole mass and to serve also as a vantage point for commanding a bird's-eye view of the surrounding country. In short the castle supplies a conspicuous feature to Japanese architecture. Osaka castle (1584 A.D.), the Jurakutei (1587), and Fushimi castle (1593) are splendid examples of this new construction.

Side by side with the rise of such imposing buildings, the tea-pavilion architecture also developed structures presenting a reposeful and secluded charm. Some features of palace architecture were blended with the style, and with special scenery of woods and ponds to surround it, it finally developed its own style. The Katsura detached palace, the Shugaku-in, and the Hiun-kaku of the Hongwan-ji (a relic of Fushimi castle) are typical examples.

Of Shintō buildings, the Hōkoku shrine of the Amidagamine, Kyōto (1599), follows the temple construction. Another style called the *Gongentsukuri* first came into existence in this period. The Kitano shrine at Kyōto (1607), one of the foremost examples of the style, has the main hall and the Oratory connected by a stone floored chamber On the right and left of the oratory are attached the offering and music halls. These features form what is called the *yatsumune-tsukuri* or eight-ridged construction (Plate No. 348). The system of the two-storied gate, the inner gateway (or Sankō-mon), and the porticos have a close resemblance to those of Buddhist temples.

The most important relic of this period is the Kōno-ma, the study of the Nishi-Hongwan-ji, Kyōto (Plate No. 359), commonly believed to have formerly been in the Fushimi castle. Its vast size, the higher floor on the right-hand side of the ordinary elevated seat, the carvings in the fanlight, the pictorial and polychromatic decorations everywhere, indeed every feature, faithfully reflect the taste of this period.

Plate No. 360 represents the Hiun-kaku of the same temple, a three-storied building with a four-sided roof thatched with the bark of the *chamaecyparis obtusa*. Its graceful outline and perfect form really defy description. The curved outline of the roof, the arrangement of the wings and the structure of the gable-ends, the upper gables with curved barge-boards, and the windows of the three stories are all in happy harmony and of perfect proportion.

Plate No. 361 shows the Kara-mon of the same temple. Except the roof, which lost much of its old aspect in consequence of complete repair in later years, every part is

preserved practically intact. The elaborateness of the carved ornaments is simply wonderful. The front and back part of the gate is crowned with great curved gables, the right and left sides being of *irimoya*.

The *karamon* of the Daitoku-ji, Kyōto, (Plate No. 362) is said to have formerly belonged to the Juraku-tei. It is a four-columned gate, with curved gables at the front and back, and both sides in gable form. Its ornaments consist of bold carving, polychromatic, and elaborate metal decorations. Besides these, the *karamon* of both the Hōkoku and Chikubushima shrines are believed to be relics of the Fushimi castle. They are more or less different in style, but are equally adorned with gorgeous flat and high-relief ornaments. Now the style of the *karamon* seems to have originated in the Kamakura period, but coming down to the age under review its form became more complex. This tendency was carried still further in the Tokugawa period when a triangular gable was added to the roof with curved gables used on the four sides. From olden times, the system of gates has received the best attention of Japanese architects, and it is but natural that remarkable progress should have been made, as it was, in this special line. It is presumable that this custom is also to be found in China, India, and other Oriental countries.

One interesting episode in the history of the architecture of Japan is the appearance in this period of Christian church buildings which bore the common title of *Namban-ji*. They were not purely European in style, but blended more or less with the features of our temple architecture. Unfortunately we have no existing specimen of this class of buildings.

In short, the architecture of this period was wholly different from that of the preceding one; for while the latter aimed at simplicity the former encouraged gorgeousness and magnificence.

The distinguishing features of the architecture of this period are:

(1) Development of palace architecture and the art of interior decoration consisting of pictures.

(2) Development of "tea-pavilion" architecture.

(3) Genesis of castle architecture.

(4) Beginning of Shintō architecture of the *Gongentsukuri* type.

(5) Temporary appearance of Christian architecture.

(6) Popularity of mixed *wayō* and *karayō* and to some extent of the *Kwanshinji-yō*.

FIG. No. 360

FRONT AND SIDE VIEWS
OF THE
HIUNKAKU

OF

NISH-HONGANJI
Kyoto

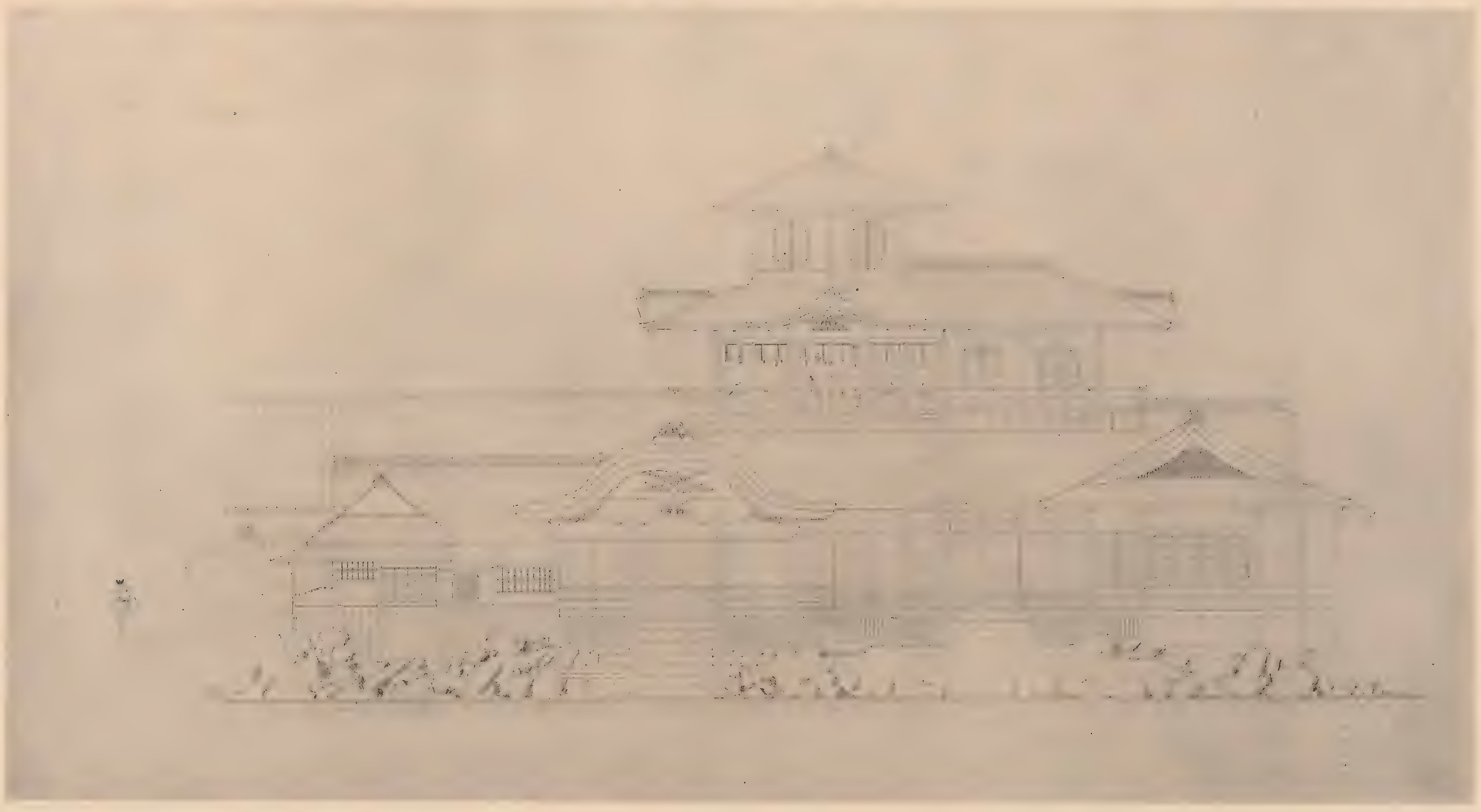


FIG. No. 360 & 361

HIUNKAKU AND KARAMON

of

NISHI-HONGANJI

at

Kyoto

FIG. No. 362

KARAMON

DAITOKUJI

SECTION VIII. YEDO PERIOD.

This period may practically be considered as a continuation of the preceding epoch as to architectural features the only difference consisting in greater technical detail and elaboration. On the other hand the proportions of the whole were rather ignored, and, instead, the architect contented himself with lavishing his skill on working out detail and minor parts, the treatment of which was, however, grievously irrational in most cases. The carving too often lost its architectural significance, the pictorial ornaments being reduced to absurdity, and the curves everywhere weak and slender. It may not be too much to say that this was really a Rococo school in Japan.

Many temple buildings were reconstructed or repaired by the Shōgun Iyemitsu, Keishōin and others, and of these may be mentioned the Kwanyei-ji (1627), the Sensō-ji (1649) and the Zōjō-ji (1761), all in Yedo. Their chief merit lies in their size, for as works of art they do not seem to be of much value.

The Shintō buildings of those times were mostly built in the *Gongentsukuri* type, many of them overloaded with carvings and pictures, and within the outline of buildings and their details a multiplicity of disagreeable curves. The Nedzūgongen shrine (1706) and the Hiye shrine (1659), both in Yedo, are good examples of this degenerate type.

Another phase of architecture that characterizes the period is found in the ancestral sepulchres. They are a certain type of the *Gongentsukuri* style and represent a complete blending of Shintō and Buddhistic architecture, resembling a shrine in detail but appearing like a temple in the mass. These hybrid buildings are marked by glaring ornaments and abuse of curved lines.

The architecture of palaces and residences was also influenced by a similar tendency. Especially was this tendency pronounced in the residences of the territorial lords, who were compelled to live a portion of the year in Yedo, where they vied with each other in rearing luxurious buildings. The *munemon* (gate) was an imposing structure while the interior decorations were no less splendid. Too often the splendour was carried beyond the bounds of propriety, and the result was that the feudal government stepped in to check this reckless extravagance.

The age also saw great activity and artistic development in the castle and tea-pavilion architecture, the latter of which evolved several different styles. The ordinary domestic buildings were influenced by the tea-pavilion architecture and also advanced until the style now universally followed was developed.

The three centuries of the Tokugawa regime were, on the whole, highly propitious for the progress of our architecture, and especially in technical skill an almost ideal perfection was achieved. Unfortunately this skill was misapplied; it was frittered away in matters of mere detail and even frivolous ornamentation, while much of the noble and graceful qualities that characterized the older architecture was lost. What was far worse the *wayō*, *karayō*, and other early schools were reduced to a miserable state of degeneration and confusion, giving rise to many new-fangled styles, the object of which seemed to consist in elaborating rigid rules as to proportion and decoration, and in fettering, as it were, the hands of master-builders. At any rate the architects were content to blindly follow these arbitrary rules, which precluded any idea of healthy development.

To review the principal architectural remains of this age we have in Shiba park, Tōkyō, the Taitokuin, which is the sepulchre (founded in 1639, repaired in 1765) of the second Shōgun Hidetada and is a good specimen of the sepulchre architecture (Plate No. 363). Its general arrangement consists of an outer gateway, a *chokugakumon* (gate with Emperor's handwriting on its tablet), a fountain-pavilion, a belfry, an inner gateway, porticos, an oratory, a stone floored chamber and a main hall as in the temple architecture. The main hall has a double roof and entirely follows the type of the Buddhist temple, and the heaviness and splendour of the decoration are beyond description. The ancestral sepulchres of the Tokugawa, in Uyeno park, Tōkyō, are almost identical in type and execution with those found at Shiba park.

The Tōshōgū at Nikkō, Shimotsuke (1636), mausoleum for Iyeyasu, founder of the Tokugawa Shōgunate, is universally admitted to be the foremost edifice in Japan for lavish decoration and dazzling ornament. This remark is especially applicable to the Yōmei-mon (Plate No. 364). It is a two-storied gateway with three column intervals, the roofs of the upper story having curved gables on four sides. Rich as it is in design, its outline is far from being perfect, and everywhere in technical details we meet with the most bewildering and over-elaborate carving as well as the prodigal use of polychromatic decoration. The whole surface of this small structure is covered with intricate carving and resplendent with colours; every inch of it presents what we may call the Rococo style of our country, and everywhere the practised eye detects traces of sham construction and unnatural ornament.

The Daiyū-in, also at Nikkō (1654), is the cemetery of the Third Shōgun

FIG. No. 363

DAITOKU-IN

A. Arrangement of

B. Elevation of its *Haiden*

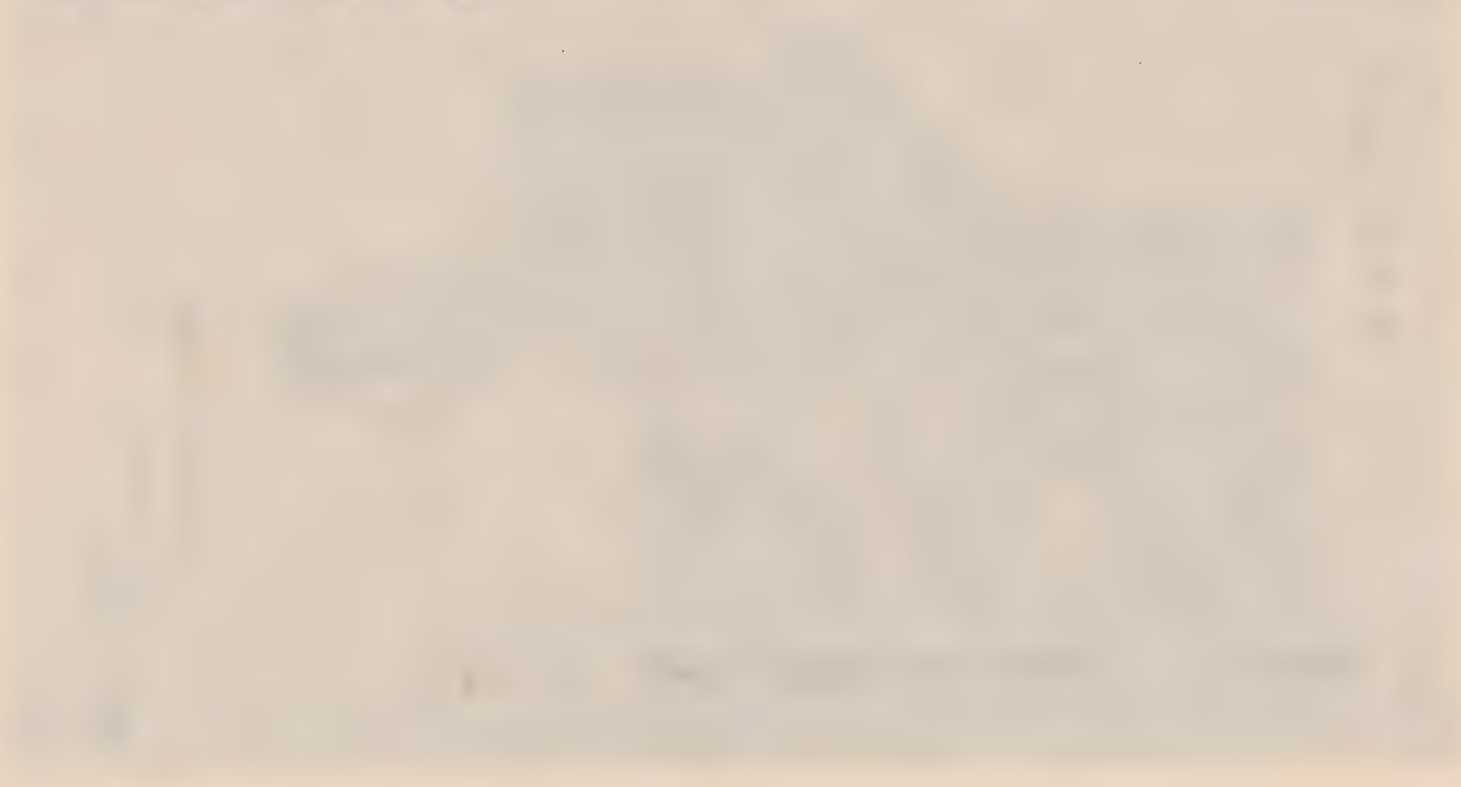
C. Side View and Elevation of its *Karamon*

FIG. No. 363

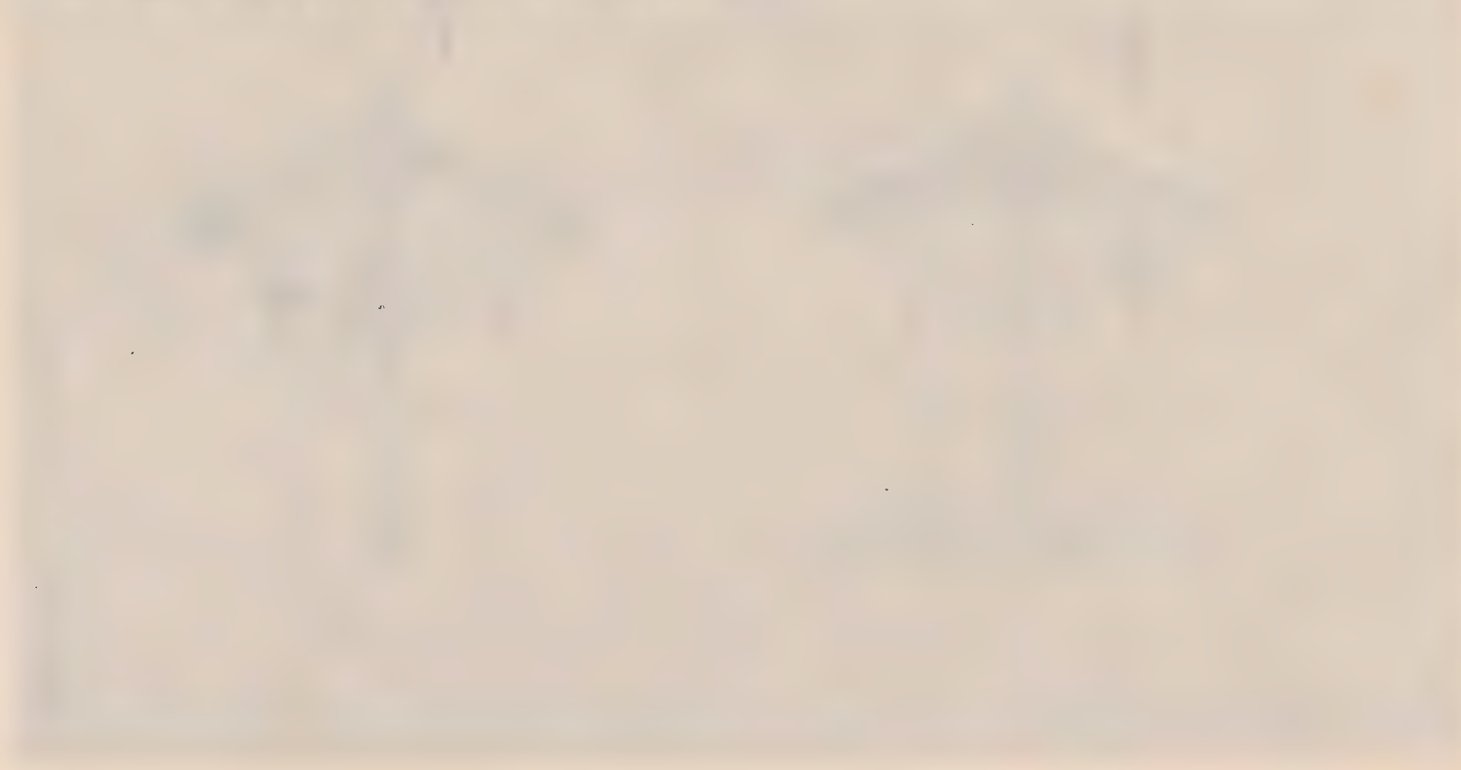
DAITOKU-IN

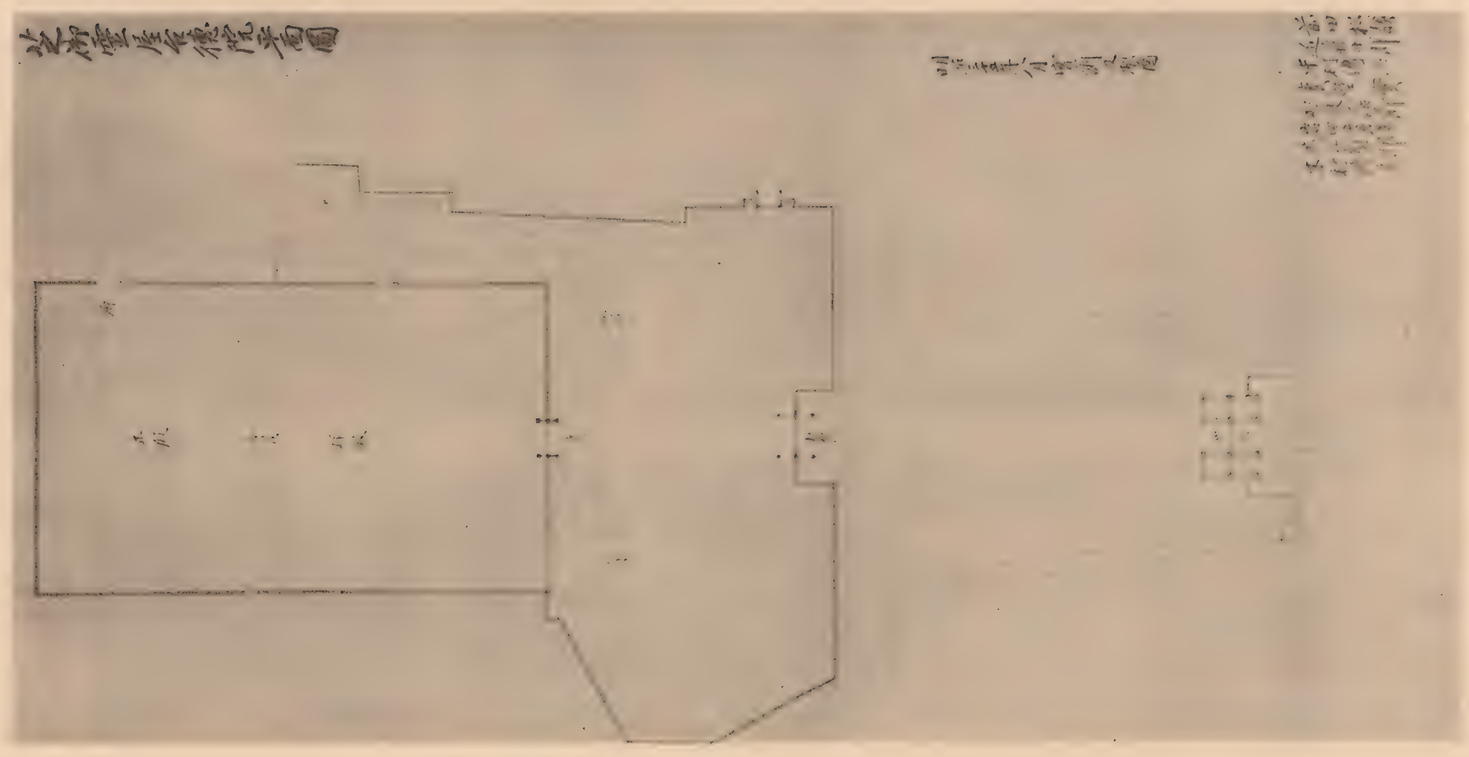
A. Arrangement of

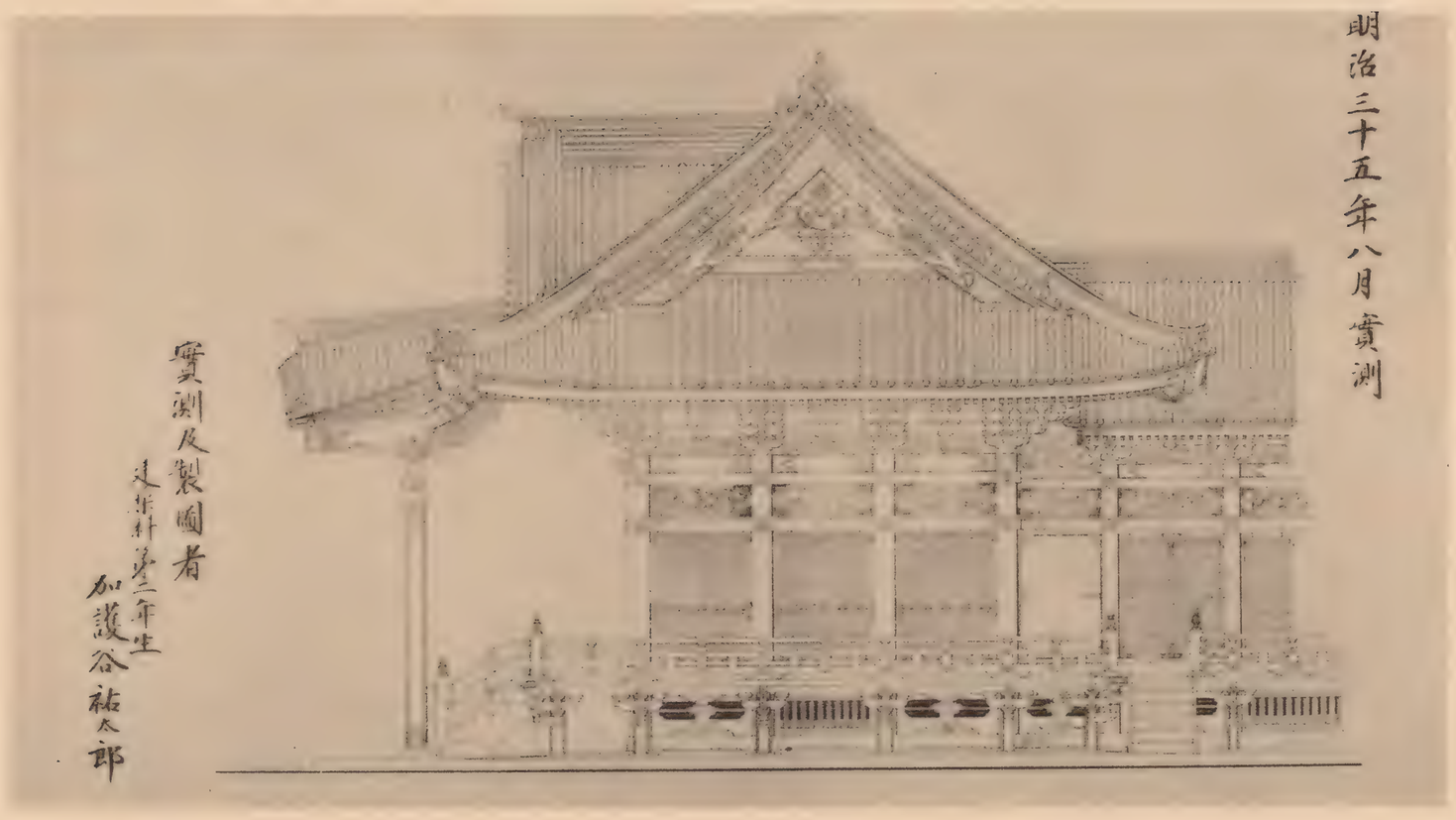
B. Elevation of its *Haiden*



C. Side View and Elevation of its *Karamon*






明治三十五年八月實測
實測及製圖者
建築科第二年生
加護谷祐太郎

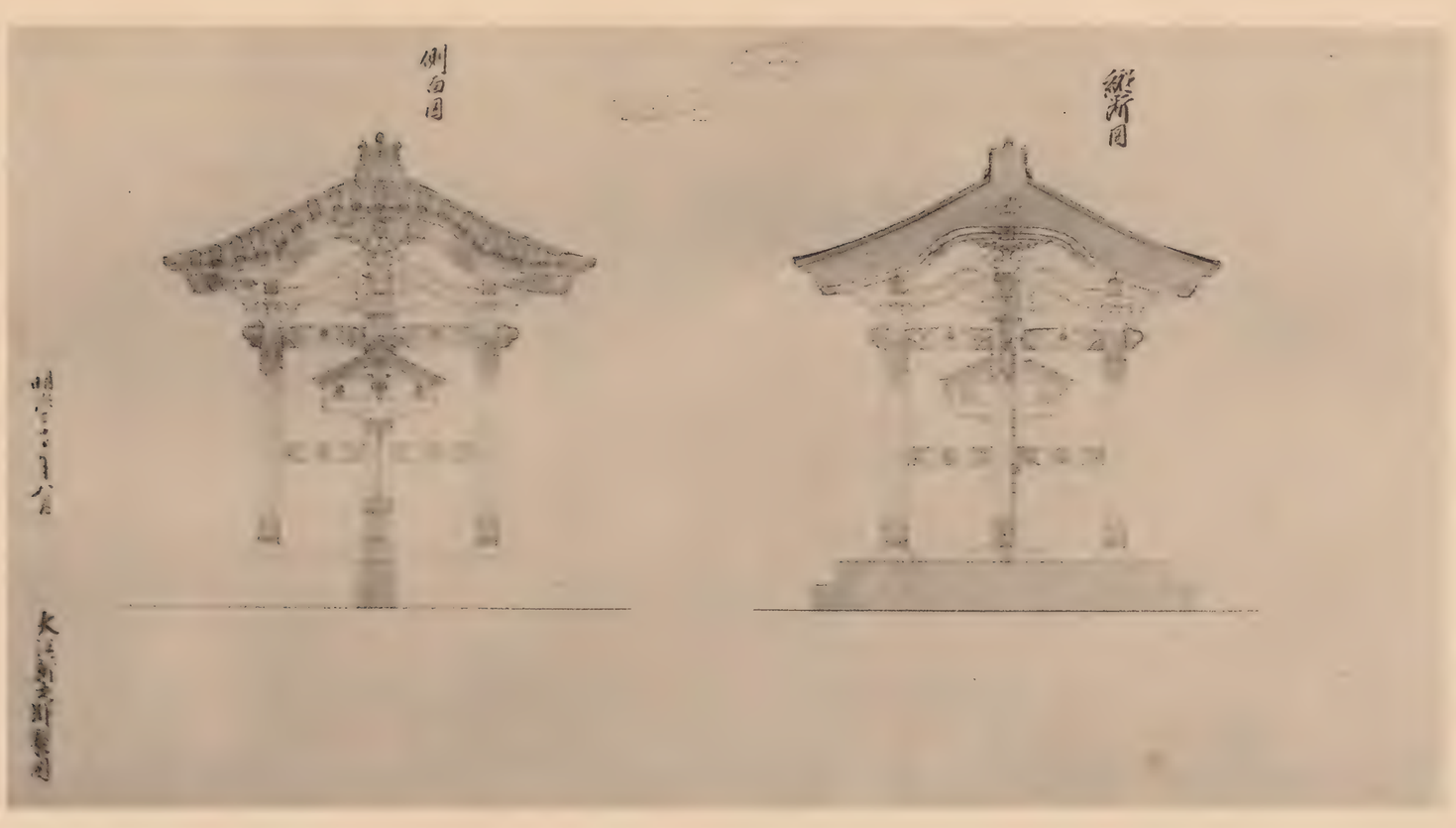

側面圖
縱斷面圖
明治三十五年八月實測

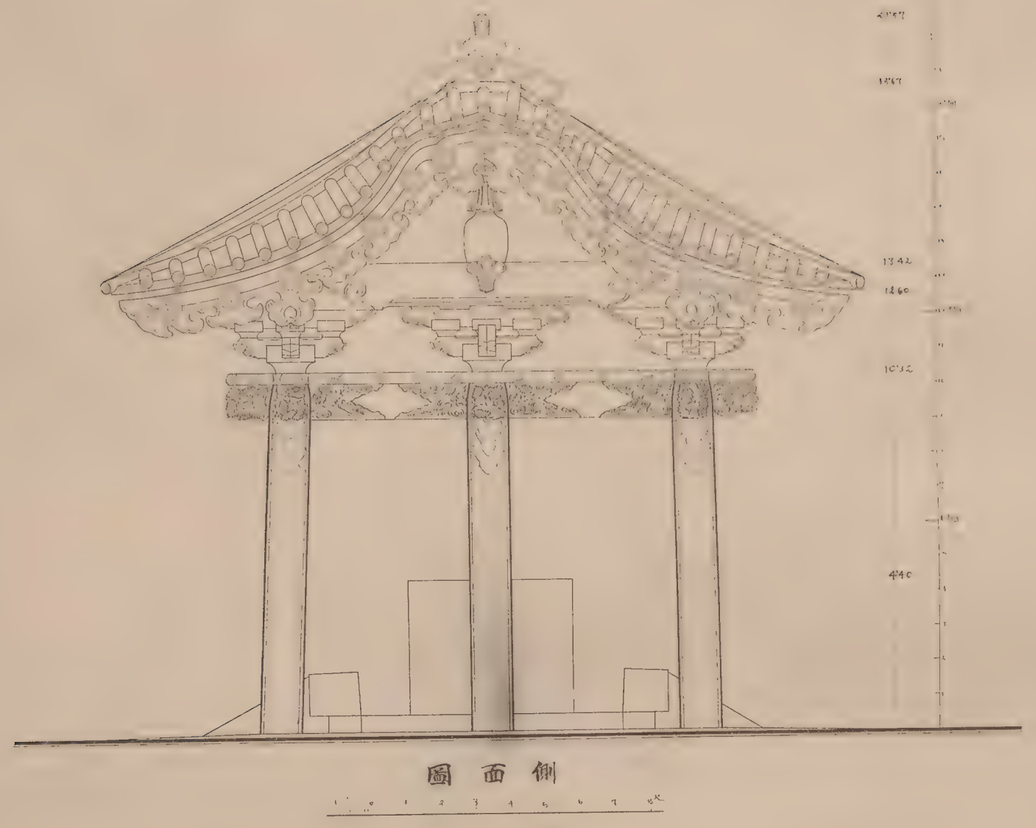
FIG. No. 363

DAITOKU-IN

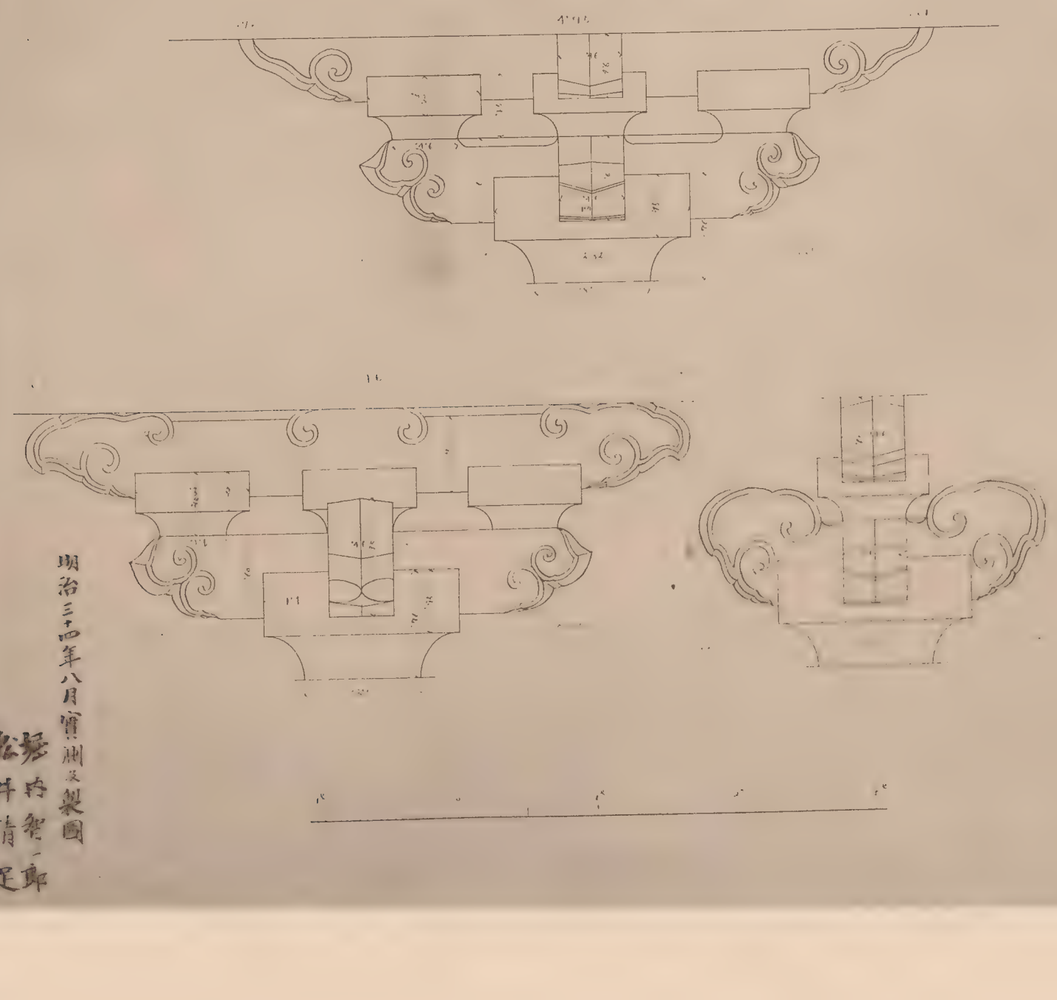
D. Side View and Details of its *Midzu-ya*

E. Details of its *Chokugaku-mon*

台徳院御霊舎水屋實測圖



側面圖



明治三十四年八月實測及製圖

建築學會員 伊藤鄭一郎
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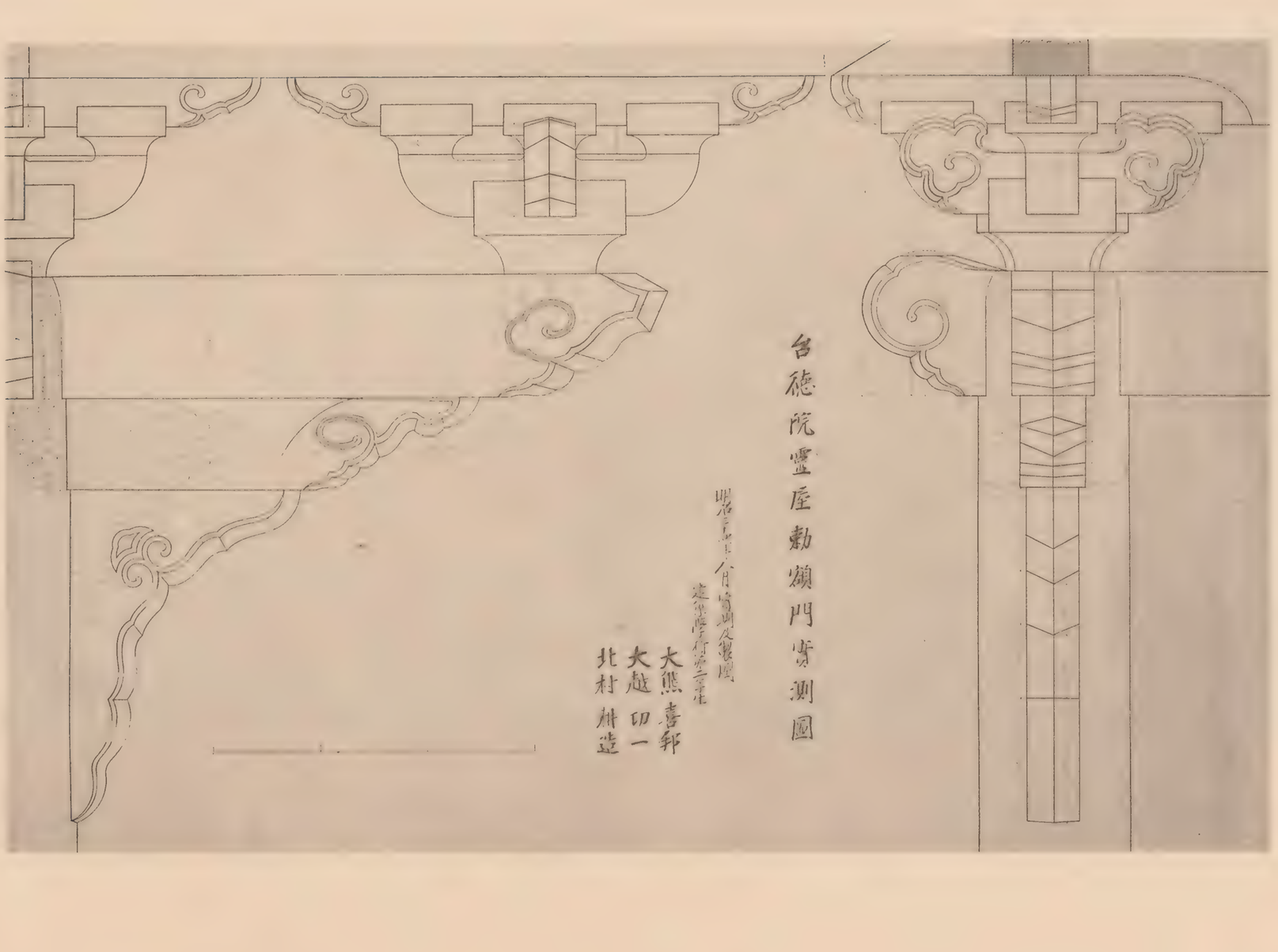


台徳院靈屋勅額門實測圖

明治三十四年八月實測及製圖

建築學會員

大熊喜邦
大越卯一
北村耕造

FIG. No. 364

YOMEIMON

of

TOSHOGU

Nikko

INTERIOR DECORATION

of

TAIYU-IN

Nikko

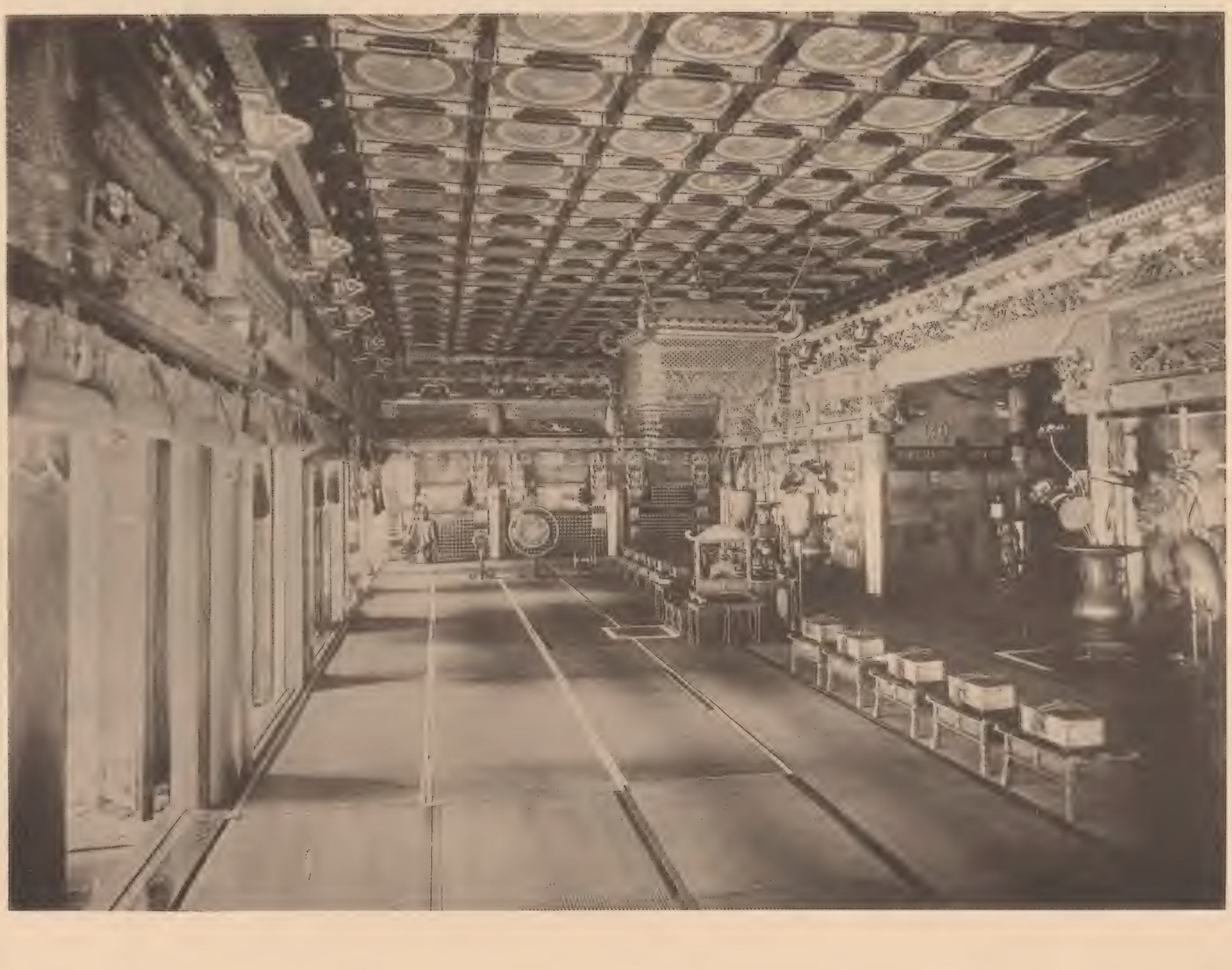


FIG. No. 365

NIJO DETACHED PALACE

Kyoto

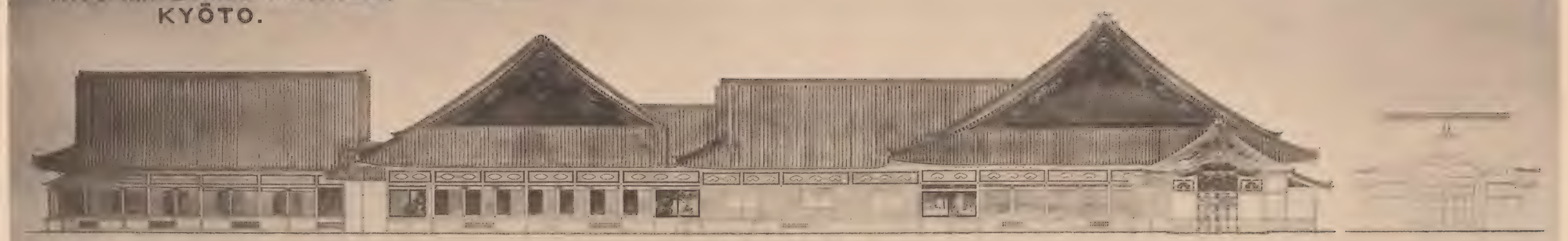
Fig. No. 329

NIJO DETACHED PALACE

Kyoto

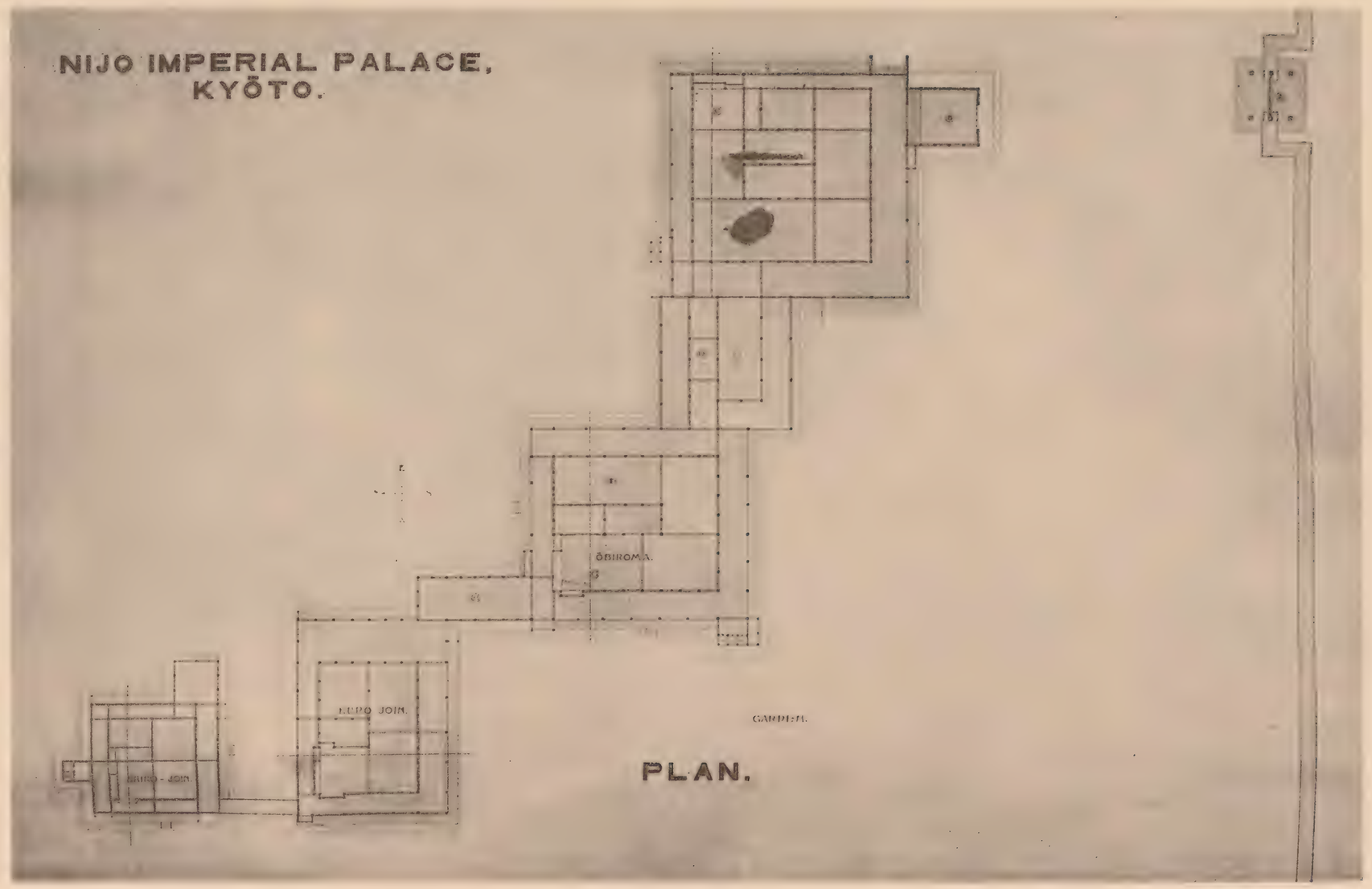
NIJO IMPERIAL PALACE,
KYÖTO.

(TOKUGAWA STYLE)



ELEVATION.

NIJO IMPERIAL PALACE,
KYÖTO.



PLAN.

FIG. No. 366

FIVE STORIED PAGODA

at

TOJI

FIG. No. 367

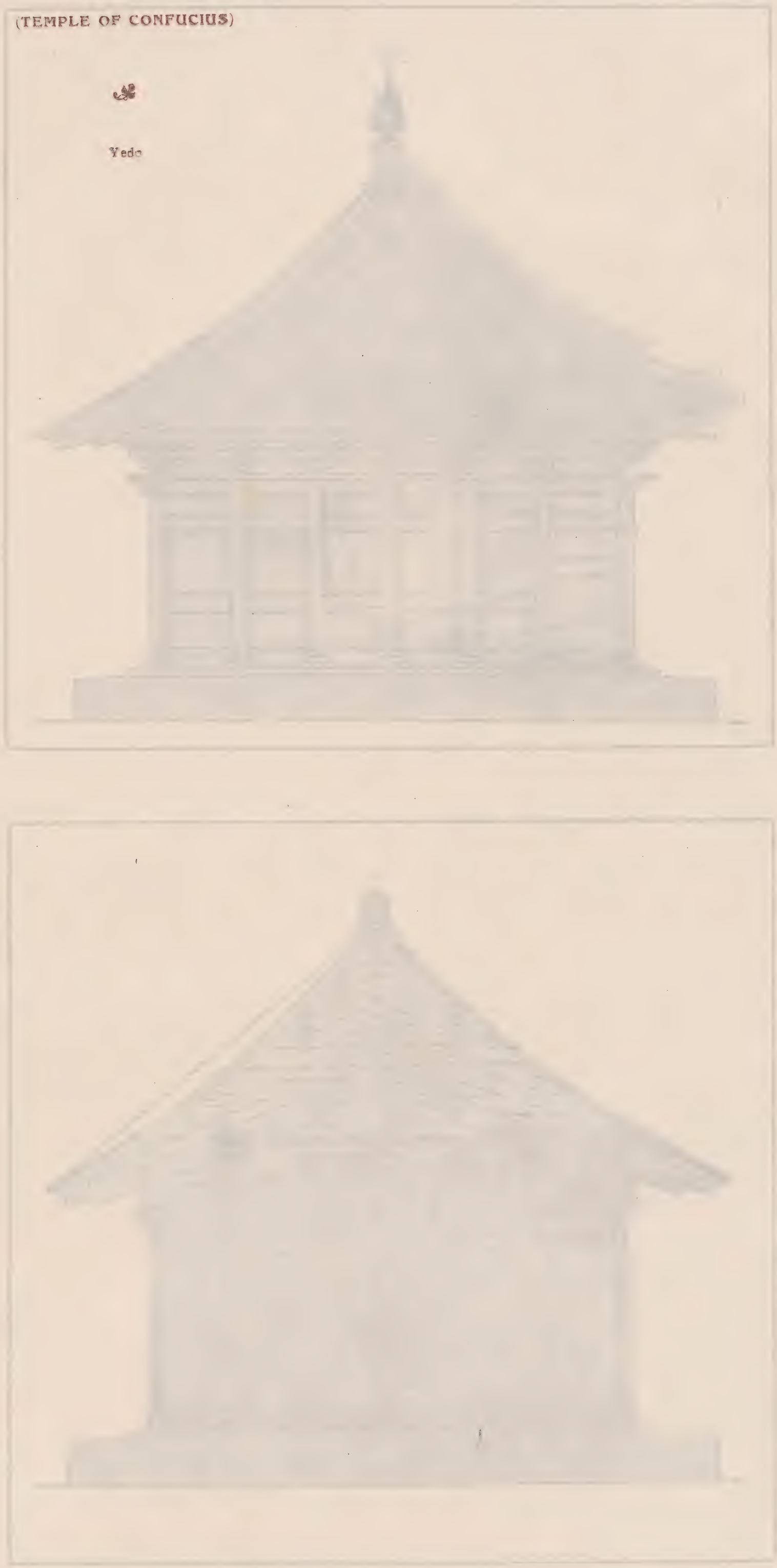
KAIZANDO AND SO-MON

MAMPUKUJI

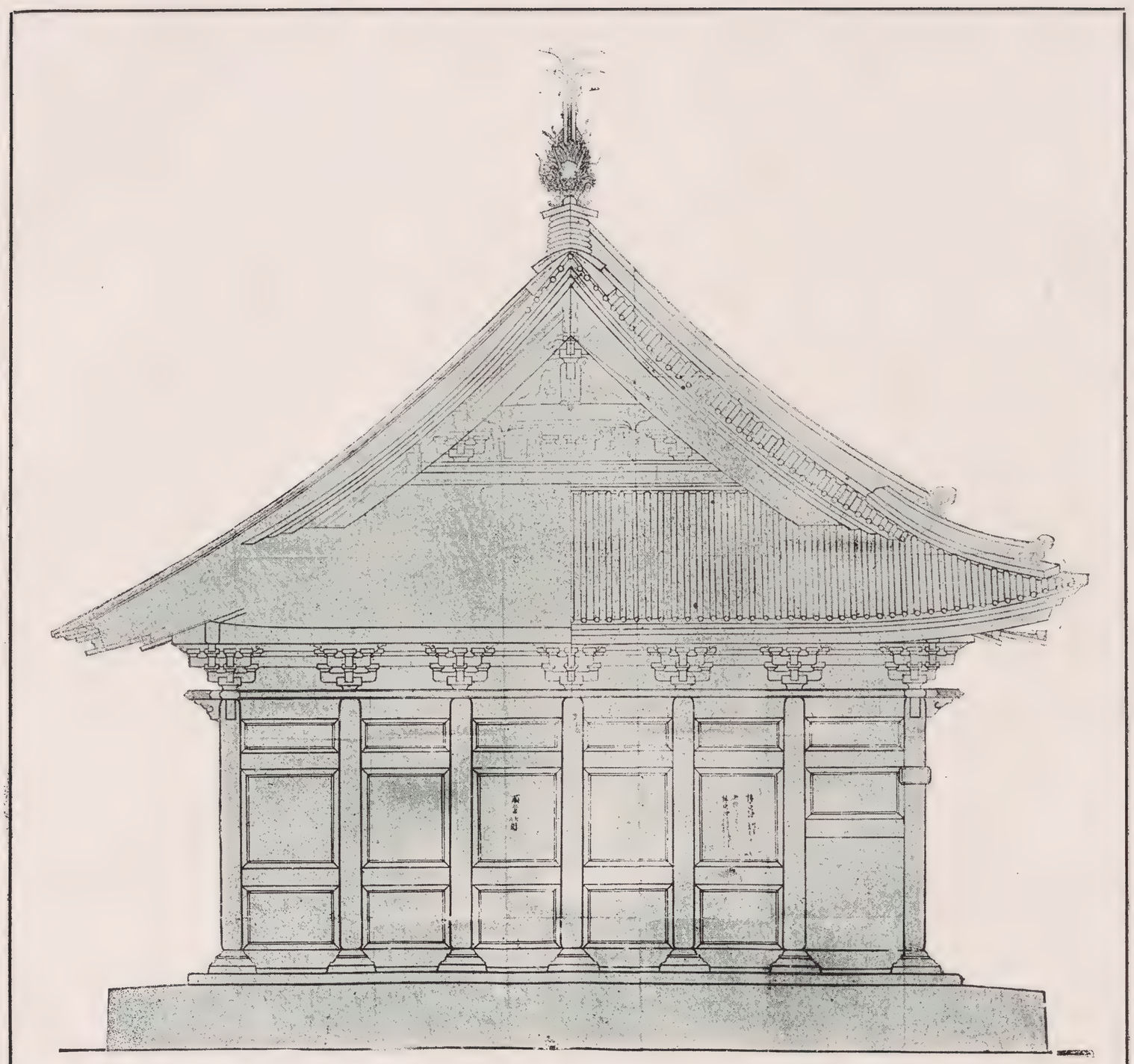
FIG. No. 368

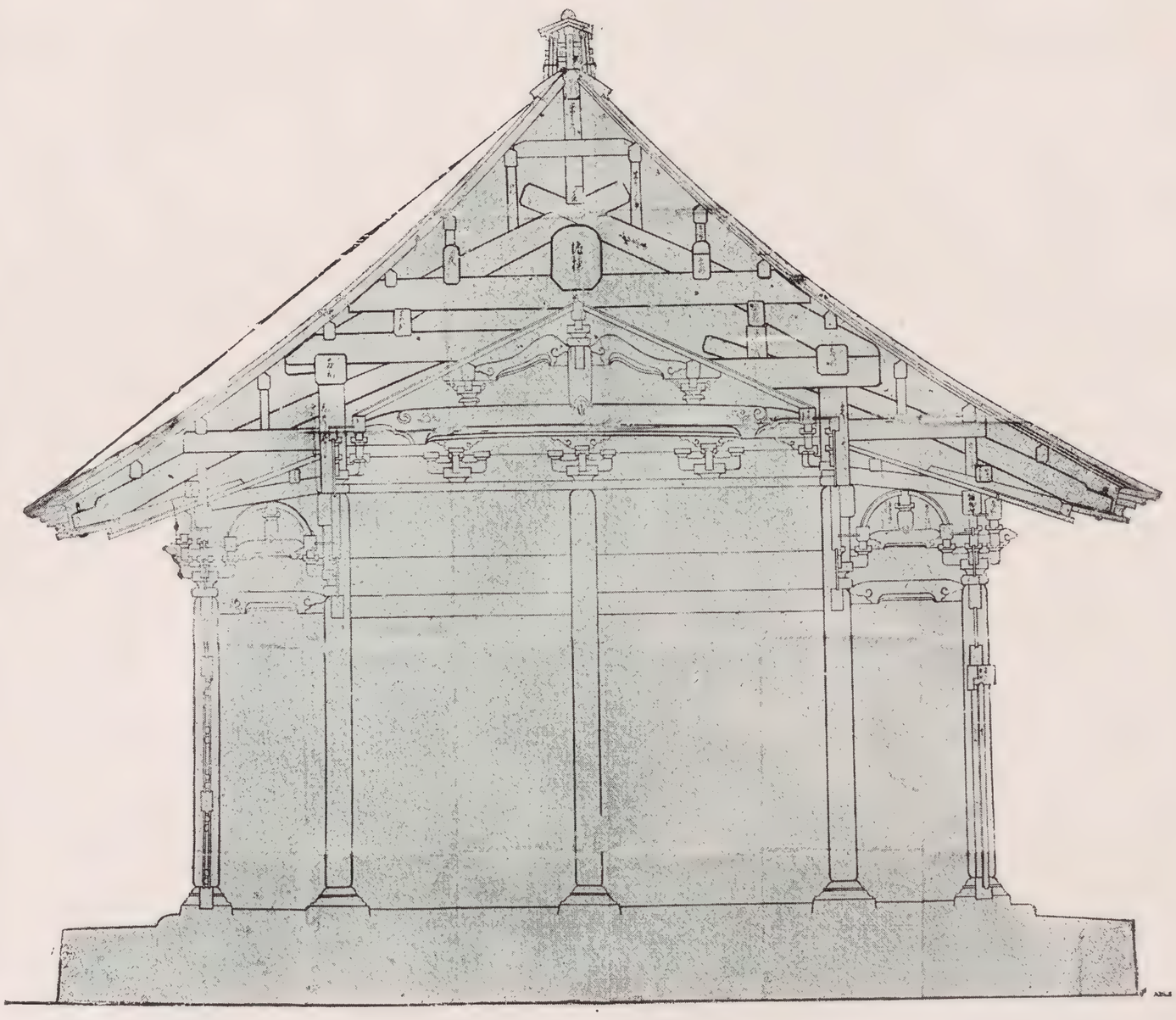
TAISEIDEN

(TEMPLE OF CONFUCIUS)



Yedo





Iyemitsu. In form and treatment the two are of identical type, only this is simpler in ornamentation than the mausoleum of the founder.

Tōshōgu on Kunōzan in Suruga, the Gosho shrine at Hamamatsu in Tōtōmi, the Tōshōgu shrines at Sendai in Rikuzen, Uyeno park in Tōkyō, and Sakamoto in Ōmi, present similar features, being of the *Gongentsukuri* type. They are all worth inspection.

The principal parts of the now existing Nijō castle of Kyōto were built in the Kwanyei era (Plate No. 365), and are the most precious relics of the *shindentsukuri* type in Japan, unparalleled in the grandeur of their general features. Viewed from without, they are an irregular connection of large blocks, and monotonous in outline, but the interior decorations are stately and magnificent. The columns of the studies are from 8 inches to one foot square, the ceiling measures 20 feet in height, while the roof is about 60 feet high. The ceiling is of a panelled style, the ribs are lacquered black and the space within is ornamented with coloured patterns of exquisite design. The walls and sliding screens, too, are covered with masterly coloured pictures on gold ground. There are an elevated seat, study, floor, alcore and shelves, as also a *chōdai* on one side. Glittering pieces of metal-work decorate the whole place. We may truly call it the most masterly specimen of the palace archicture of the time.

Of the temples reconstructed during this period, the most illustrious are the Myōshin-ji (its preaching hall constructed in 1656 and the hall of Buddha in 1831), the main hall of the Kiyomidzu-dera (1633), the five-storied pagoda of the Tōji (1643) (Plate No. 366), the *sammon* (1616), and main hall (1633) of the Chion-in and the *sammon* of the Nanzen-ji (1628), all in Kyōto. The *chūdō* or main hall (1642) and the *daikōdō* or large lecture hall (in Kanyei era), both of the Enryaku-ji, Hiyeizan, are also worth a visit. And the latest (perhaps the last) great works are the Amida-dō and the Soshi-dō of the Higashi-Hongwanji, Kyoto, built in 1895.

Of these temples, the five-storied pagoda of the Tō-ji, besides being the highest building in Japan, 188 feet, is celebrated for beautiful construction and graceful appearance. The *sammon* of the Chion-in and Nanzen-ji are regarded as the most masterly structures of the kind in Japan' while the preaching halls of both the Myōshin-ji and Daitoku-ji share the honour of being the pride of Zen architecture. The main hall of the Kiyomidzu-dera bears lingering traces of the Shishii-den at Nagaoka ; the two halls (main and lecture halls) at Hiyeizan enable us to imagine something of their original beauty. The main hall of the Chion-in and the two buildings of

the Higashi Hongwan-ji are representatives of the Jōdo and Shin architecture respectively.

The Ōbaku sect that originated in the early part of this period, had its headquarters, Mampuku-ji, built at Uji, Yamashiro, in 1661. It was modelled on the Chinese style of the Ming Dynasty, and is a valuable example of a new school. The temple of the same sect in Nagasaki follows more faithfully the style of Chinese architecture. Likewise, the Eihei-ji in Echizen, the headquarters of the Sōdō sect, retains in a great measure the features of Chinese architecture.

The Taisei-den (temple of Confucius) in Yedo (founded at Shinobugaoka in 1633, removed to Yushima in 1692, rebuilt in 1799) (Plate No. 368) is also a direct copy of the Chinese architecture of the Confucian temple type. According to tradition, it is said to have been built on the design furnished by Shu-Shunsui, a Chinese refugee of the overthrown Ming dynasty. The Confucian temples in Tokyo, Mito and Saga are famous as the three sacred halls of Japan. School buildings also rose in many parts of the country.

The chief architectural events in this period are

(1) Creation of sepulchral architecture.
(2) Development of residential architecture.
(3) Elaboration of the rules of proportion ; *wayō*, *karayō*, and *Kwanshinji-yō* thrown into confusion and chaos ; creation of new schools.
(4) Abuse of curved lines, colours, and carvings.
(5) Sham construction.
(6) Appearance of the Ōbaku architecture.
(7) Appearance of a Confucian architecture of Chinese style.

INDEX

a=Architecture Section.

A

Abalôkites'vara *or* Kwannon. 117.
Abbot Roben. 61.
Abbot's residence of the Nanzenji. a-22.
A boatsman of Naniwa. 175.
Aboriginal tribes in Japan. 19.
Aburahada. 117.
Acanthus leaves. 46.
Achala. 76, 78, 80, 98.
Adzuchi castle. 127, 130.
Agetsuchi-mon. a-16.
Aim of Japanese artists. 7.
Aizendo. a-21.
Akahada-yaki. 183.
Akasaka school of sword guards. 176.
Akimoto, Lord. 172.
Akishinodera. 78, 80.
Akita-ryu sword ornaments. 120.
Akiyama Heijuro. 161.
Amano Fusayoshi. 195.
Amano Omon. 195.
Amano Yasuke. 195.
Ambassadors for China. 75, 82.
American fleet, arrival of. 138.
Ameya. 124.
Amida. 88, 90.
Amida-do. a-27.
Amida-Hall. a-12, a-14.
Ancient time, civilization of. 20.
Ando Hiroshige. 153, 154.
Annam wares. 196.
Anraku-ji. a-19, a-21.
Ansei era. 165.
Anyei era. 152, 159.
Appearance of large architectural structures. 10.
Applied arts. 12.
Arabia. a-6.
Arabian fashion. 52.
Arai Hakuseki. 138.
Araki Murashige. 150.
Architectural carving. 161.
Architectural ornamentation. 160.
Architectural sculpture. 9.
Architecture. 72.
Architecture, developement of. 11.
Architecture of shrines and temples. 73.
Architecture, particular style of. 126.
Architecture, principal features of. 9.
Architecture, progress made in Korea. 38.
Arihisa. 97.
Ariiye, painter. 97.
Arisugawa, Prince. 158.
Arita. 184, 187, 188.
Arita kilns, 187.
Ariwara Narihira, *or* Ariwara-no Narihira. 82, 122.
Armour. 29.
Armour-maker. 174.
Armour-makers in the Kamakura period. 101.
Armour-making, art of. 167.
Armour-smith. 119.
Art Commission of Imperial Household. 196.
Art, Continental, influence of. 55.
Art Department. 87.
Art, new style of Tang. 75.
Art Section, officially established in Court. 48.
Artistic taste of the Japanese. 3.
Asahi-yaki. 183.
Asakusa (Yedo) carving. 161, 162.
Asakusa dolls. 165.
Asakua temple. 141.
Ashide style. 102, 180.

Ashikaga era. 117, 118.
Ashikaga Shogunate. 15, 18, 104, 108, 125, 131.
Ashikaga Yoshiaki. 125.
Ashikaga Yoshimasa. 114.
Ashikaga Yoshimitsu. 114.
Ashikaga Yoshimochi. 114.
Ashiya works. 118.
Asukabe Tsunenori. 87.
Asuka period. a-1, a-4, a-7.
Atsuta shrine. a-2, 125.
Avalokitesvara Ikadas, *or* Juichimen Kwannon. 61.
Awadaguchi Yoshimitsu. 101.
Awaji-yaki. 190.
Awa school. 168.
Awata faience. 183.
Awataguchi. 183, 189.
Awataguchi Hozan. 109.
Awataguchi Takamitsu. 109.
Awata pottery. 183.
Awata-yaki. 183.
Awoki Mokubei. 185.
Azumaya. 88.

B

Bakufu. 136, 137.
Bakufu government in Yedo. 134, 136, 137, 139.
Banko celadon. 191.
Banko-yaki. 191.
Belfry of the Todaiji. 18.
Beizan. 156.
Bekko Satsuma. 189.
Bell, bronze. 29, 31.
Bell tower. 5.
Beni-ye. 152.
Bheshajya-guru. 51.
Biwa. 58, 66.
Bizen-yaki. 123, 190.
Black and white painting. 106, 107, 108, 109, 110, 111, 113, 115, 121.
Black and white school of painting, introduction of. 95.
Black and white style. 95, 96.
Boku Heii. 188.
Border men. 56.
Bowls, lotus shaped. 69.
Brahma. 58, 60, 62, 80.
Brahman Sojo. 54.
Brocade, first produced. 42.
Brocade prints. 152.
Brocades. 67, 192.
Bronze age. 25.
Bronze image. 49.
Bronze image at Nara. 101.
Bronze image of Rosana at Nara. 58.
Bronze, material of sculpture. 8.
Bronze vase. 102.
Bodhisenna. 54.
Bompo. 111.
Brush, stroke of. 56.
Buddha Amitabha. 99.
Buddha, image of. 36, 37, 38.
Buddha, statue of. 53, 54, 58, 59.
Buddhisattba. 58.
Buddhism. 53, 54, 58, 84, 95, 106, 126, 140.
Buddhism, decline of. 9.
Buddhism, first introduction of. 23, 36.
Buddhism, official favour of. 159.
Buddhism, principal sects of. 95.
Buddhist. 107, 109.
Buddhist carvers. 140.
Buddhist deities. 116.
Buddhist image. 110, 112, 116, 117, 161.
Buddhist image makers. 162.
Buddhist painter. 56, 57.
Buddhist pictures. 76, 110.
Buddhist sculpture. 116, 99.
Buddhist sects, introduction of. 9.
Buddhist shrine. 140.
Buddhist statue. 49, 51.
Buddhist temples. 23, 48, 51, 82, 84.
Buddhist texts. 53.
Buddhist figure. 55, 56.

Buddhistic influence in Japanese sculpture. 9.
Buddhistic picture. 56, 75, 79, 96, 97.
Buddhistic sculpture. 79.
Buddhistic style. 15.
Buddhistic temple. 41.
Building decoration. 50.
Buke-tsukuri a-16.
Buncho. 142, 159.
Bunjin-gwa *or* Litterateur's paintings. 138.
Bunjin school. 142.
Bunka era. 196.
Bunki Mandara. 110.
Bunryusai. 153.
Bunsai. 179.
Burakuden. 72.
Burakuin. a-10, a-14.
Bureau of weavers. 92.
Bushido. 94, 137.
Buson. 158.
Busshi Mimbu. 159.
Butoku-den. a-10.
Byodo-in. a-12.

C

Campaign in Korea. 127.
Capital, removal of. 71, 80.
Carmine colour painting. 152.
Carvers of sword ornaments. 118.
Carving. 65.
Carving and inlaying of the time of Emperor Shomu. 65.
Carving in bamboo. 161.
Casting. 62, 131.
Casting artists. 176.
Casting, art of. 167.
Casting art of Ashikaga time. 118.
Castle-building, style of. 130.
Castles, construction of. 127, 130.
Casters. 120.
Ceiling boards. 56.
Celadon. 184, 186, 191.
Ceramics. 66, 133.
Ceramic art of Tokugawa period. 183.
Ceramic of the time of Emperor Shomu. 66.
Ceramic makers in Tokugawa period. 184.
Ceremony hall. a-6.
Chamaecyparis obtusa. 13, 23.
Chang-an. 53.
Chanoyu. 125, 126, 132, 178, 188, 183.
Character of the Japanese. 3.
Chen Nan-pin. 138, 144.
Chen Shun-chu. 157.
Chiarooscuro in Japanese painting. 7.
Chichibu. 194.
Chidzuka Hisanori. 173.
Chieda. 87.
Chigi. a-3, a-8.
Chigusa. 116, 117.
Chijun. 88.
Chikanobu. 148.
Chikashige. 163.
Chikubushima shrine. a-24.
Chin dynasty. 47, 144.
China, ambassadors for. 75, 82.
China, communication with. 21.
China, direct intercourse with. 46.
China, emboys for. 53.
China, Japanese ambassadors to. 35.
China, inspiration of ceramic art of. 103.
China, intercourse with. 75, 82, 95, 96, 105.
China, invasion of. 137.
Chinese architectural style. a-8.
Chinese art. 72, 46.
Chinese civilization. 83, 86, 96, 138.
Chinese custom, introduction of. 185.
Chinese classics. 54.
Chinese Emperor, Kunglung. 173.
Chinese experts taught weaving art. 192.
Chinese fabrics. 193.
Chinese hermit. 55.
Chinese influence. 183.
Chinese literature, first introduction of. 23.
Chinese literature, influence of. 142.
Chinese looms, production of. 192.
Chinese make, article of. 160.

Chinese, naturalized. 37.
Chinese Northern school of painting. 157.
Chinese painting. 47.
Chisese painting, influence of. 142.
Chinese painting, introduced. 37.
Chinese picture of Ming dynasty. 154.
Chinese porcelain, importation of. 183.
Chinese prototypes. 46.
Chinese style. 72, 86, 109, a-15.
Chinese style, ornaments and implements of. 56.
Chinkai, priest. 88.
Chinkin-bori. 182.
Chinzan. 142.
Chion-in. a-15, a-27.
Chisen. 76.
Chisho Daishi. 76, 78.
Chisoku-ken. 111.
Chiyo. 114.
Chodai. a-27.
Chôdensu. 110.
Chōdō-in. a-10.
Choen. 89.
Chojiro I. 133.
Chokugakumon. a-26.
Chomeiji. 90.
Chon-Ying. 157.
Chosa. 133.
Chosei. 90.
Choseiden lacquered cabinets. 102.
Choseiden palace. 102.
Chōshūdō. a-9.
Choshun. 90.
Choson. 110.
Choyen. 90.
Choyu. 133.
Christian church building. a-24.
Christianity. 105, 126, 136. 137.
Christianity, introduced. 105.
Christianity, forbaded. 136.
Chudo. a-27, 141.
Chumonro. a-13.
Chusan. 88.
Chusonji. a-14.
Chuyen. 90.
Citizen style of metal carving. 166, 171.
Civilization, Chinese. 74, 75, 82.
Civilization of ancient time. 20.
Civil war. 125.
Classes of works & Styles of sculpture in Ashikaga period. 116.
Classes of works & styles of sculpture in Tokugawa period. 141.
Clay image. 59.
Clay figures. 22.
Clay, material of sculpture. 8.
Clay modelling, coloured. 79.
Coats-of-arms. 174.
Cochin China ware. 67, 183, 185, 191.
Codium tomentosum. 162. 166.
Coloured decoration. 69.
Coloured lacquer. 116.
Colouring men. 56.
Colouring of building. 10.
Colouring of Japanese painting. 7.
Colours, use of. 75, 56.
Comma-shaped precious stone. 23.
Communication with China. 21.
Comparison between Japanese and foreign painting. 6.
Confucianism. 54.
Confucian scholar. 157.
Constitution of 17 articles of law. 36.
Continental art, influence of. 130.
Craftsmen came from Korea. 35.
Crape. 193.
Coup-decisean. 61.
Court in Heijo. a-8.
Cut velvet. 196.

D

Daibutsu. 58, 60, 63.
Daibutsu-den. a-15, a-17.
Daibutsu temple. 56.
Daido, priest. 110.
Daigoji. a-14, a-16.

Daigo reign. 91.
Daigokuden. 72.
Daikodo. a-27.
Daikwan-daiji. a-7.
Daimandara. 76.
Daimyo. 105, 133, 134, 135, 137, 138, 141, 160.
Dainen. 161.
Dairi. a-10.
Daishimpo Yukei. 101.
Daitoku-ji. 111, a-19, a-24, a-27.
Daiyu-in. a-26.
Dajokwan. a-10.
Damasks. 67.
Damasks kept at Ninnaji. 93.
Daruma. 150.
Date Yasuke. 196.
Date Masamune. 22.
Davillia bullatus. 132.
Decoration of building. 56.
Decorative elements in Japanese painting. 8.
Decorative painting. 56.
Decorative painters. 56, 57, 76.
Decorative sculpture. 9.
Decorative sculpture, origin of. 130.
Deme Uman. 160.
Dengyo Daishi. 76.
Deva Kings. a-5, 58, 61, 62.
Deva Kings at Todaiji. 166.
Deva Kings' pedestal. 60.
Division of period. 12.
Doji. 54.
Dog of Fo. 65.
Dokko. 93.
Dolls. 161.
Dolmen tombs. 23, 25.
Dompo. 110.
Donation record of Todaiji. 55.
Doncho. 79.
Dosai. 122.
Do-un. 148.
Dress ornaments. 63.
Dried-lacquer. 8, 79.
Drum tower. a-5, a-6.
Dutch. 136, 145.
Dutch carving. 176.
Dutch influence to weaving art. 193.
Dutch traders. 187, 193.
Dutch ware, enamelling process of. 186.
Dyeing, art of figure. 67.
Dzushi. 180.

E

Earthquakes. 11.
Earthquakes of Yedo. 137.
Echizen Deme. 117.
Echizen Myochin. 175.
Eiga. 97.
Eiheiji. a-28.
Eijo. 131.
Eino. 149.
Eisen Hoshi. 170.
Eisho era. 118.
Ekkei. 111.
Eleven-faced Kwannon. 60, 79, 100.
Embroidery. 42, 62.
Emperor Daigo. 12, 77, 81, 92.
Emperor Godaigo. 95.
Emperor Go-fushimi. 97.
Emperor Go-hanazono. 119.
Emperor Gokomatsu. 111.
Emperor Gosanjo. 84.
Emperor Gotsuchimikado. 122.
Emperor Goyozei. 135.
Emperor Heijo. 72.
Emperor Heizei. 78.
Emperor Horikawa. 87, 69.
Emperor Hsüan. 53.
Emperor Ichijo. 87, 90.
Emperor Junna. 72.
Emperor Kammu. 58, 71, 72, 74, 75, a-10.
Emperor Koko. 77.
Emperor Konin. 71.
Emperor Kwasan *or* Kwazan. 87, 92.
Emperor Mommu. 64.

Emperor Momozono. 182.
Emperor Montoku. 72.
Emperor Reizei. 87.
Emperor Murakami. 82.
Emperor Nimmyo. 72.
Emperor Nintoku. a-3.
Emperor Saga. 72, 78.
Emperor Sanjo. 92.
Emperor Seiwa. 73, 77.
Emperor Shirakawa. a-12, 84, 87, 89.
Emperor Shoko. 119.
Emperor Shomu. a-8, 53, 56, 58, 63.
Emperor Sutoku. 89.
Emperor Tenchi. a-4, a-7, 52, 67.
Emperor Temmu. 51.
Emperor Toba. 84, 89.
Emperor Uda. 77, 81, 82, 92.
Emperor Yozei. 77.
Emperor Yuraku. a-3.
Empress Gensho. a-7,
Empress Jingo. a-3, 21.
Empress Jito. 51.
Empress Koken. 53.
Empress Kokyoku. a-6.
Empress Komyo. 61.
Empress Meisei. 180.
Empress Saimyo. a-6
Empress Suiko. a-5.
Enchin. 76.
Engaku-ji. a-15, a-17, a-19.
England. 135.
En-i. 97.
Enryakuji. 76, 104, a-11, a-27.
Ensei. 90.
Enso. 90.
European knowledge introduced. 136.

F

Family style of metal carving. 166.
Far East. 38.
Feathered picture of standing women. 57.
Figure carving. 161.
Fei Han-yuan. 138.
Five-storied pagoda of Itsukushima. a-19.
Five-storied pagoda of Todaiji. a-19.
Five-stringed Biwa. 66.
Five temples of Zen sect. a-19.
Flat gold-lacquer ware. 121.
Folding screen made with dyed cloth. 69.
Folding screen with figures of women under trees. 55.
Foreign communication. 72.
Foreign emvoy. 20.
Foreign immigration. 20.
Foreign intercourse. 44, 105.
Foreign trade. 135.
Formosa. 1.
Forty-seven letters. 74.
Forty-seven Royal Ronin. 154.
Four Deva Kings. 60, 62, 110.
Fugai, priest. 150.
Fugen Bosatsu. 88.
Fuji, Mount. 2.
Fuji, shooting at foot of Mt. 94.
Fujii, Shozaemon. 195.
Fujiwara family. 81, 83, 84, 85.
Fujiwara Kiyohira. 91.
Fujiwara Michinaga. a-12, 82, 85, 89.
Fujiwara Mitsuhide. 97.
Fujiwara Mitsunaga. 87, 89, 147.
Fujiwara Momokawa. a-8.
Fujiwara Motomitsu. 87.
Fujiwara Nagatake. 98.
Fujiwara Nobuzane. 97, 147.
Fujiwara period. a-1, a-10, a-12, a-17, 122, 145.
Fujiwara regency, period of the. 81.
Fujiwara Seika. 135.
Fujiwara Takasuke. 98.
Fujiwara Takayoshi. 87.
Fujiwara time. 88, 89, 90, 92, 93, 96, 97.
Fujiwara Tsunetaka. 87.
Fujiwara Yoshimitsu. 97.
Fujiwara no Kamatari. 82.
Fujiwara no Sumitomo. 81.

Fukurai Ishibyoye Masatomo. 116, 117.
Fumon-in. 75, 78.
Fushimi castle. a-23, 125, 127.
Fushina-yaki. 189, 190.
Fuyo. 161.

G

Gable style. 103.
Gakumonji. a-4.
Gan-ku. 158, 159.
Gardening, in early period. 23.
Gauzes. 192.
Gegyo. a-13.
Gei-ami. 111, 112.
Geography. 1.
Gembei. 150.
Gembo. 54.
Gembun era. 194.
Gemmyo reign. 52, 63, 67.
Genji. 84, 93, 94.
Genji-monogatari. 88, 180.
Genjo. 131.
Genkan. 66.
Genroku era. 159.
Genroku period. 140.
Gensei. 89.
Genshin. 78.
Gensuke. 131.
Gessen, priest. 158.
Gilt copper bowl. 64.
Gi Nankai. 144, 154, 155.
Ginkaku. a-20, a-21.
Ginkakuji villa. 105, 114.
Gion quarter. 151.
Gion shrine. a-14.
Glass. 25.
Glass bowl. 67.
Glass, green stained. 67.
Glass plate. 67.
Glass ware. 62.
Goban. 65.
Goddess of arts. 80.
God of Kasuga. 99.
Gods of fortune, seven. 165.
Gofun. 58.
Gojozaka. 183, 185, 190.
Gokokuji. 140.
Gokuraku-ji. a-19.
Gold lacquer work. 132.
Goma-dan. a-17.
Gombei. 190.
Gongen-tsukuri. a-23, a-24, a-25, a-27.
Go-no Yoshihiro. 101.
Gonzo. 75, 78.
Goto. 166, 171, 172, 174.
Goto Enjo. 168.
Goto family. 160.
Goto Genjo. 131, 167.
Goto Ichijo. 142, 174, 166.
Goto Joshin. 120.
Goto Jujo. 168.
Goto Kenjo. 167, 168.
Goto Kojo. 131, 168, 173.
Goto Keijo. 168.
Goto line. 167.
Goto Renjo. 168.
Goto Ryujo. 173.
Goto Saijiro. 191.
Goto school. 118.
Goto Sojo. 119.
Goto Sokujo. 167, 168.
Goto Teijo. 166, 168.
Goto Tsujo. 168, 173.
Goto, three masters of. 167.
Goto Tokujo. 168.
Goto Yeijo. 167.
Goto Yujo. 118, 119, 120, 171.
Gorodayu Go-shonzui. 124.
Gorodayu Shonzui. 123, 124.
Gorosaburo IX. 177.
Gosenshu. 83.
Gōshin. 97.
Gosho shrine at Hamamatsu. a-27.
Goshun. 142, 157, 185.
Go Shummei. 149.

Gosu Gombei. 183, 187.
Governor-General of Kamakura. 104.
Great Buddha. 62.
Great shrine at Ise. a-2, 125.
Great shrine style. a-2.
Grecian type. 51.
Gregory XIII, Pope. 126.
Gubuku-ji. a-7.
Guden, priest. 159.
Gukei. 145.
Gukyoku. 108.
Gumporiki. 60.
Gyo, Chinese ancient king. 148.
Gyoki. 54, 60
Gyokukin. 161.
Gyokuraku. 113.
Gyokuzan. 165.

H

Hachiman shrine. 53, 57.
Hachiman shrine at Usa. a-11.
Hachiman-tsukuri. a-11.
Hachi of helmet. 30, 121.
Hachiro. 188.
Hagi. 133.
Hagi-no-to. 77.
Hagi, school of. 167, 120.
Hagi yaki. 189.
Hagitani Katsuhira. 175.
Hair-carving inlaying. 174.
Haikai. 140.
Hakke. 63.
Hamano Kuzui. 170.
Hamano Seizui. 163.
Hamano Shozui. 170
Hammered work. 173.
Hanabusa Ippo. 149.
Hanabusa Itcho. 144, 149, 153, 171.
Handled incense burner. 64.
Han-Hsin, General. 155.
Hanzan. 165.
Hannya. 162.
Hara Yoyusai. 182.
Hara Zaichu. 147.
Haritsu. 178, 181.
Harunobu. 141.
Harunobu II. 141.
Hasegawa. 128.
Hasegawa school. 147.
Hasegawa Tohaku. 128.
Hasegawa Toju. 150.
Hasekura Tsunenaga. 136.
Hase Temple. 60, 79.
Hassei-in. a-10, a-14.
Hatatori-tsukuri. a-11.
Hata Zoroku. 177.
Hatsune-dana cabinet. 178, 180.
Hayashi Razan. 135.
Hayashi Shunsai. 136.
Heavenly Kings. 59.
Heian. 71, 75.
Heian period. 79, 85, 87, 141, a-10, a-16.
Heiji era. 97.
Heijin. 80.
Heike clan. a-12.
Heike family. 84, 85, 89, 93.
Heike time. 88.
Helmet, dolphin-shaped. 121.
Hida carving. 161, 162, 166.
Hida-no-Takumi. 77.
Hidari Jingoro. 130, 160.
Hidetada, Shogun. 135.
Hideyoshi. 125.
Hieizan temple. 88.
Higashi Hongan-ji. a-27, a-28.
Higashi-no-tōin. a-16.
Higashiyama-dono. 114.
Higashiyama hill. 114.
Higashiyama-mono. 118.
Higashiyama period. 108, 123.
Higashijima Tokuzayemon. 187.
High pavilion *or* High building. a-3.
Higuch Shugetsu. 163.
Hikone school of sword guard. 176.
Hilt guard making. 118.

Hilt guard makers. 176.
Hilt guard workers. 119.
Hilt ornament. 131.
Hilts. 29.
Hindoo style. a-15.
Hino Hōkwai-ji. a-12.
Hinoki. a-13, a-20.
Hino Sukenari. 90.
Hinrakusai. 112.
Hirairi type. a-2.
Hirakana syllabary. 74, 86.
Hiramakiye. 80, 92, 121.
Hirano shrine. a-11.
Hironao. 145.
Hiroshige, Ando. 142
Hirotaka. 86.
Hirotsura. 146.
Hirozumi. 146.
Hisatomi Yojibei. 187.
Hishikawa Moronobu. 144, 150, 151.
Hiyei-zan. a-27.
Hiye shrine. a-25.
Hiyoshi shrine. a-11.
Hiyoshi-tsukuri a-11.
Hiun-kaku. a-23.
Hochu. 153.
Hogan *or* Hogen. 109, 145.
Hogan Yen-i. 97.
Hogen Joki. 159.
Hogen Shugetsu. 160.
Hô Hyakusen. 154,
Hōin. 119.
Hoitsu. 182.
Hojo. 94, 95, 96.
Hōjo-ji. a-12, 82, 85, 89, 90, 91.
Hokai temple. 90.
Hokekyo. 89.
Hokkaido. 1.
Hokkedo. a-9, 62.
Hokkeji. 61, 102.
Hokke sect. 95.
Hoki-ji. a-5.
Hokō-ji *or* Hokō temple. a-4, a-22, 125, 127, 130, 131.
Hokoku shrine. a-23, a-24.
Ho Kongo-in. 100.
Hokusai, Katsushika. 142.
Hokyo. 152.
Hokyo Kojo. 159.
Holland. 135, 136.
Homma Takusai. 167.
Hon-ami Koetsu *or* Koyetsu. 127, 129, 132, 160.
Honden. a-14.
Hondo. a-12.
Honganji *or* Hongwanji. 146, 160.
Honshu. 1.
Hō-ō-dō *or* Howo-do. a-12, a-14, a-15, 88, 91.
Horai. 116, 117, 120.
Horin-ji. a-6.
Horyuji *or* Horyu:temple. a-4, a-5, a-6, a-7, a-9, 52, 59, 60, 67, 68.
Hoshina Masayuki. 136.
Hoshizan Somin. 177.
Hoshoji. a-12.
Hoshu. 91, 92.
Hosoda Eishi. 153.
Hōsōge. a-12.
Hosokawa Yusai. 133.
Hosono Masanori. 174.
Hotei. 165, 150.
Hozan. 162.
Hozan Bunzo. 183.
Hozan temple. 162.
Hsia-Kuei. 98, 111.
Huns. 47.

I

Ichinomiya Nagatsune. 173.
Ichiyosai. 153.
Idzumidono. a-13.
Idzumi Rihei. 195.
Idzumi Shotaro. 195.
Idzumiya Tomosada. 160.

Idzumiya Tomotada. 164.
Idzumo-yaki. 189.
Igarashi Doho. 179.
Igarashi Jirozaemon. 188.
Igarashi Kisaburo. 179.
Igarashi Shinsai. 122, 179.
Iga-yaki. 183.
Iizuka Toyo. 182.
Ikakeji. 92.
Ikeda Koson. 147.
Ikeda Mitsumasa. 136.
Ikeda Okitaka. 174.
Ike (*or* Ikeno) Taiga. 144, 155, 156.
Ikiningyo. 161, 166.
Ikken Kasuga-tsukuri. a-9.
Ikken Nagare-tsukuri. a-9.
Ikkyu. 111, 112.
Ikoma Hyobu. 195.
Illustrated Heike Monogatari. 98.
Imado-yaki. 192.
Image carving. 159.
Imari. 123, 183, 187.
Imitation brocades. 192.
Imitation Satsuma. 189.
Imperial Court at Kyoto. a-7.
Imperial detached palace. 72.
Imperial museum. 88, 103.
Imperial palace, burnt. 81, 105.
Imperial palaces, construction of. 75.
Imperial palaces built by Nobunaga. 125.
Imperial Shoso-in Collection. 60, 62, 63, 64, 65, 66, 67, 68, 69.
Imperial sway of Jimmu. 20.
Inagawa Naokatsu. 172.
Inaka Genji, a set of. 154.
Incense-burner. 103.
Incense-burning. 123, 178.
Incho. 89, 90.
India. 135, 136.
Indian chiarooscuro style. 48.
Indian divinities. 55.
Indian ink. 116, 151.
Indo-Greco. 51.
Indra. 58.
Influence of Buddhism on architecture. 11.
Influence of Continental arts. 55.
Influence of foreign imigrants. 20.
Ingaku. 89, 90.
Ingen. 144, 159.
Injo. 90.
Ink case. 122, 132.
Inlaid Satsuma. 189.
Inlaying. 62, 65.
Inouye family. 167.
Inro. 166, 178, 181.
Inson. 90.
Intercourse with foreign countries. 55.
Intercourse with Korea. 23, 95.
Internal decoration of building. 10.
Introduction of Buddhism. 23.
Introduction of Buddhist sects. 9.
Introduction of Chinese literature. 23.
Introduction of Continental painting. 55.
Ippen-Shonin. 97.
Iranken Yamayoshi. 120.
Irimoya. a-12, a-17, a-24.
Iriya-Kenzan. 186.
Isen. 149.
Isezaki. 194.
Ishida Gyokusen. 153.
Ishida Kuro. 195.
Ishida Mitsunaga. 134.
Ishida Yutei. 149.
Ishiguro Masatsune. 172
Ishikawa family. 160.
Ishikawa Toyonobu. 141, 152.
Ishiyama-dera. a-17.
Island of eternal youth. 120.
Isoda Koryusai. 152.
Isshi. 108, 110.
Itajime style. 69.
Ita-Kaerumata. a-15.
Itaya Hiromasa. 146.
Ito Jakuchu. 154.
Ito Masatsune. 176.
Ito Togai. 138.

Itto-bori. 162.
Itsukushima shrine. 89, 91, 93.
Ivory measures. 65.
Ivory pieces for mantel. 161.
Iwakurayama. 183.
Iwama Seiro. 170.
Iwamoto Konkwan. 178.
Iwasa Katsushige. 150.
Iwasa Matabei. 150, 151.
Iwasa school. 127.
Iyemitsu, Shogun. 135, 136, 150, 180.
Iyemochi, Shogun. 184.
Iyetsuna, Shogun. 136, 139, 159.
Iyeyasu, Shogun. 129, 177.

J

Jakushi. 176.
Jakushi I. 176.
Jakushi family. 176.
Jakushoji. 158.
Japan, polity of. 19.
Japanese art, brief history of. 12.
Japanese art, progress of. 10.
Japanese pictures originated. 75.
Japanese school of painting. 108.
Jimbaori. 195.
Ji sect. 95.
Jitsuei. 76.
Jizo Bosatsu (*or* Bodhisattva). 60, 78, 98.
Jochi-ji. a-19.
Jocho. 89, 90, 99.
Jodo. 95.
Jodo and Shingon architecture. a-28.
Jodo-ji. a-16, a-17, a-21.
Jodo sect, selected 18 temples of. 159.
Joi. 170.
Jojo. 88.
Jokaku. 99.
Jokei. 159.
Jomyōji. a-19.
Joruri-ji. a-18, 58.
Jour work. 65.
Joza. 111.
Jufuku-ji. a-19.
Junin. 88.
Juraku-tei. a-23, a-24.
Jutei. 160.

K

Kada Hanroku. 190.
Kaerumata. a-9, a-13, a-15, a-17.
Kaga *inro.* 180.
Kagiya Tokuyemon. 184.
Kaidan-in. 60, 61.
Kaijusen-ji. a-15.
Kairyuwo-ji. a-7.
Kaisan-do. a-16, a-17, a-18.
Kaisen. 159.
Kajikawa Kyujiro. 181.
Kakinomoto-no-Hitomaru. 54.
Kakinomoto-no-Otama. 60.
Kakuhan, priest. 88.
Kakujo 90.
Kakurin-ji. a-19, a-21.
Kakuyu. 87.
Kalaviñgka. 58, 66, 69.
Kamakura-bori. 102.
Kamakura carving. 162.
Kamakura design. 55,
Kamakura period. 71, 93, 95, 97, a-15, a-18, a-24.
Kamakura regency. 94.
Kamakura, samurai's head quarters. 94.
Kamakura time, artists of. 116.
Kamatari. 79, 82.
Kamesuke. 183, 185.
Kamino-daigo. a-15, a-16.
Kambayashi Gyuka. 164.
Kamo carving. 161, 162.
Kamo Shrine. a-11, a-14.
Kamogawa. 179.
Kanaya Gorosaburo. 167, 177.
Kanaya line of metal caster. 177.
Kaneda. 194.

Kaneda Chubei VII. 194, 195.
Kaneda Chubei VIII. 195.
Kaneda Chubei IX. 195.
Kaneda Chubei X. 195.
Kaneko family. 167.
Kaneko Kinryo. 156, 157.
Kan-in. a-13.
Kan-in-Dairi. a-16.
Kanki. 60.
Kannondō of Ashiura. a-19.
Kano Baisho. 158.
Kano Eisen. 153.
Kano Haruaki. 171, 174.
Kano Natsuo. 174.
Kano Sadanobu. 163.
Kano school. 106, 108, 109, 114, 119, 127, 128, 129, 139, 140, 143, 150, 151, 153.
Kano style. 154.
Kano Tanyu. 136, 171.
Kano Takanobu. 148.
Kano Tsunenobu. 148.
Kano Yasunobu. 146, 149.
Kano Yeino. 152.
Kano Yeitoku. 127, 128, 129, 130, 147.
Kansei, priest. 90.
Kantei, priest. 112.
Kao, priest. 98, 106.
Karamon. a-23, a-24.
Karasumaru, Kyoto. 131.
Karasumaru ware. 131,
Karatsu style. 124.
Karatsu yaki. 187.
Karatsu ware. 124.
Karayo. a-15, a-16, a-17, a-18, a-19, a-20, a-21, a-26.
Kasagi temple. 113.
Kashiwagi. 88.
Kasho Rinshun. 165.
Kasuga Edokoro. 110.
Kasuga painter. 110.
Kasuga school. 75, 87, 88, 96, 97, 98, 106, 107, 109, 128.
Kasuga shrine. 65, 98, 101, 109, 110, a-8, a-9, a-14.
Kasuga temple. 110, 112.
Kasuga-tsukuri. a-8, a-11.
Kasugayama. 185.
Kasuke. 185.
Kasu Mimpei. 190.
Katagiri Sekishu. 177
Katakana Syllabary. 74.
Katakiri-bori. 171, 172.
Kato Bunrei. 156.
Kato Kagenobu. 123.
Kato Shirozaemon. 102.
Kato Tamikichi. 191.
Katsukawa. 151
Katsukawa Shun-ei. 153.
Katsukawa Shunsho. 152.
Katsuogi. a-3, a-8.
Katsura Eiju. 173.
Katsura detached palace. a-23, 139.
Katsuma. 93.
Kawai Yoritake. 161.
Kawachi Daijo Iyeshige. 162.
Kawamura Bumpo. 159.
Kawanari. 87.
Kayei era. 196.
Kebori 172.
Kebori-Zogan. 174.
Keicho era, 132.
Keicho period. 139.
Keichu, priest. 136.
Kei-Monye. 60.
Keimin. 97.
Keishoin. a-25.
Keishoki. 112, 115.
Kei-Shukun. 60.
Keishun. 110.
Keison, 97.
Kenchoji. 110, 112, 177, a-19,
Kenkyu era. a-17.
Kenninji. a-19.
Kenya-yaki. 192.
Kenyen. 89, 90.

Kenzan. 114.
Kenzan-yaki. 186.
Kibi-no-mabi. 54.
Kichizan. 110.
Kiheiji. 187.
Kii province. 79.
Kikuchi Tsunechika. 172.
Kikuchi Yosai. 174.
Kikuoka Mitsuyuki. 172.
Kiln at Imari. 123.
Kimonos. 162.
Kimura Jinshichi. 190.
Kinai province. 36.
King Asoka. 51.
Kinkaku of Rokuonji. a-20.
Kinkaku temple. 195.
Kinrande ware. 187.
Kinkozan. 184.
Kinkozan Mohei. 184.
Kinkozan Sobei. 183.
Kino Hasewo. 82.
Kino Tsurayuki. 82.
Kirikane. 99.
Kiryu. 194, 195.
Kishi, the school of. 157, 158.
Kitagawa Shuten. 176.
Kitagawa Soten. 176.
Kitagawa Utamaro. 153.
Kita-in. 150,
Kitano Shrine. a-23.
Kitano Masayoshi. 153.
Kita Takekiyo. 157.
Kitayama hill. 104.
Kiyomidzu. 183.
Kiyomidzu-dera. a-27.
Kiyomidzu Rokubei. 185.
Kiyomidzu-yaki. 183.
Kiyomitsu. 152.
Ko-ami. 122, 179.
Ko-ami Choho, 177.
Ko-ami Michinaga. 122.
Ko-ami Nagafusa. 180.
Ko-ami Nagashige. 178, 179, 180.
Kobo Daishi. 76, 78, 79, 80.
Kobori Yenshu. 139, 140, 177, 188.
Kobushi style. 120.
Kobushibana. a-17.
Kocho. 90.
Kodai temple. 131, 132.
Kodaiji *makiye*. 132.
Kodzuka. 120, 141,
Koen. 99.
Kofukuji. 54, 104, 110, a-7, a-21.
Kogai. 120.
Kojo. 89, 90.
Koi. 117.
Kokei. 99.
Kokinshû. 83.
Kokonoe. 103.
Koku. 76.
Kokubunji. 53.
Kokwan. 153.
Komai Genki. 158, 194.
Koma Kyuhaku. 180, 182.
Koma Kyui. 177, 180.
Koma Kwansai. 182.
Komazaemon. 189.
Konakamura Naonori. 172.
Konara master. 169.
Kondo. a-4, a-5, a-6, a-7, a-9, a-11, a-21, a-22.
Kondo of Kofukuji. 100.
Kongobuji. a-11, 76.
Konjikido. 91, a-14, a-15.
Konjin. 54.
Konin period. a-10, a-11.
Kōno-ma. a-23.
Korea, Communication with. 20.
Korea, conquest of. 21.
Korea, Hideyoshi's expedition to. 126.
Korea, intercourse with. 34, 135.
Korean artists came to Japan. 183, 187.
Korean expedition. 133, 183, 187, 188.
Korean Karatsu. 188.
Korean, naturalized. 37.
Korean origin. 68,
Korean refugees came to Japan. 45.

Korean Residency-General, forerunner of. 21.
Korehira. 97.
Korin. 140, 142, 153, 154, 170, 178, 181.
Koryo. a-8, a-9, a-13.
Ko Ryuko. 147,
Ko-sei. 117.
Kose Kimmochi. 87.
Kose-no-Kanaoka. 76, 77, 79, 87.
Kose school. 75, 86, 96, 97, 98.
Kosho. 90.
Ko-shu. 117.
Kose style. 87.
Ko Sukoku, 150.
Kotenjo. a-5, a-7, a-8.
Kotoku age. 52.
Koun. 99.
Koyasan. 75, 76, 77, 88, 92, 93.
Koyetsu. 143, 178, 181.
Knowledge of arts in ancient time. 20.
Kudara. 76.
Kudara-daiji. a-7.
Kudara-goto. 66.
Kudara-no Kawanari. 76, 77.
Kudara type. a-5.
Kukai. 73, 74, 76.
Kumagori monastery. a-7.
Kumashiro Yuhi. 154.
Kumaso. 21.
Kung Ming. 155.
Kuninaka-no-muraji Kimimaro. 60.
Kunitake. 97.
Kuno Shohaku. 192.
Kurin. a-11.
Kurodana. 180,
Kushide. 188.
Kushiro Unsen. 155.
Kusumi Morikage. 191.
Kutani. 187.
Kutani-yaki. 191.
Kuwagata Keisai. 153.
Kuwayama Gyokushu. 156.
Kuzumi Morikage. 144, 149.
Kwagen Kei. 64.
Kwaigetsudo. 151.
Kwaigyokusai. 165.
Kwaikei. 96, 99, 100.
Kwanbun era. 159.
Kwangaku. 113.
Kwannon. 60, 76, 88, 98, 114.
Kwansei. 183.
Kwanshin. 110.
Kanshinji. 110, a-16, a-17, a-19.
Kanshinji-yo. a-16, a-17, a-19, a-21, a-22.
Kwanyei era. a-25, a-27, 159, 178, 183, 187, 188.
Kwanyeiji. 160.
Kwanzeon-ji. a-7.
Kwazan. 142.
Kyogen. 163.
Kyokuenshi, 111.
Kyō-ō-gokokuji. a-11.
Kyoto. 71, 94, 100, 104, 125, 138, 161.
Kyoto artists of sword decoration. 173.
Kyoto, ceramic centre. 183.
Kyoto, famous views in. 154.
Kyoto kiln. 183, 184,
Kyoto, *Makiye* art of. 178.
Kyoto, weavers of. 193.
Kyozen, priest. 88.
Kyōzō. a-14.
Kyushu. 1.

L

Lacquer art in time of Tokugawa. 177.
Lacquer artists and their works in Tokugawa period. 179.
Lacquer work in time of Ashikaga. 121.
Lacquer work in time of Emperor Kwanmmu. 80.
Lacquer work in time of Fujiwara. 91.
Lacquer work in time of Kamakura. 102.
Lacquer work in time of Toyotomi. 131.
Lacquer works produced metropolic. 179.
Lacquered statue. 59.
Lacquering. 62, 80, 91, 102.

Lady Chujohime. 110.
Landscape. 115, 148.
Landscape gardening. 83.
Landscape gardening, a model of. 140.
Law of Japan, first written, 36.
Leading painters and their works in Ashikaga period. 109.
Leading painters and their works in Tokugawa period. 145.
Leading painters and their works in Toyotomi period. 129.
Leading sculptors and their works in Ashikaga period. 117.
Liang-kai. 98.
Li Chien. 78.
Li Lungmien. 107, 110.
Lines of inlaid metal. 99.
Lion incense burner. 103, 133.
Litterateur's painting. 138.
Litterateur style. 144.
Live doll. 166.
Living doll. 161.
Luzon, 126.

M

Machibori style. 171.
Madonna. 136.
Mefumi Ino. 66.
Main Hall. a-12, a-14, a-15.
Makiye. 101, 109, 116, 122, 129, 132, 177, 179, 178, 192.
Makiye art, comparison between Kyoto and Yedo. 178.
Makiye inro. 182.
Makiyomidzu Zoroku. 186.
Makkinro. 80.
Manpo. 161.
Mampukuji. a-28.
Manchuria. 72.
Mandara. 74.
Mañdjus'ri, statue of. 100.
Manju-ji. a-21.
Mannyôshu. 54,
Martial rule of Kamakura. 94.
Maruyama Okyo. 145, 157, 194.
Maruyama, school of. 146, 157.
Masanobu. 108, 109, 118, 152.
Mask carver, 117.
Mask, carving of. 116,
Mask carving of Toyotomi period. 130.
Mask maker. 162,
Mask of *Mambi*. 131.
Masks. 160.
Masuda Izumonokami. 101.
Matabei. 143.
Material used on architecture. 9.
Material of sculpture. 8, 49. 79, 161.
Material of *Netsuke*, choice of. 161.
Matsuda Ryocho. 166.
Matsumoto Kisaburo. 161, 166.
Matsumoto Yaki. 189.
Matsudaira Baizan. 149.
Matsumura Gekkei. 189,
Matsumura Goshun. 142.
Matsudaira Keibun. 159.
Matsudaira Sadanobu. 138,
Matsuo shirine. a-11.
Ma-Yüan. 111.
Ma-Yuen. 98.
Meiji era. 174.
Meiji period. 139, 142.
Meikeisai Hojitsu. 161.
Meiwa period. 141.
Menuki. 119, 120, 121, 141, 173.
Metal engraving. 167.
Metal work. 29, 42, 51, 63, 91, 101, 118, 131, 166.
Mexico. 135.
Michinaga, Fujiwara. 82, 85.
Midzukoshi Yohei. 184.
Miho. 112.
Mii temple. 75.
Mikadzuki Rokubei. 133.
Mikkyo sect. 74.
Military government, establishment of. 96.

Military regent. 104.
Mimana. 34.
Mincho. 107, 108, 109, 110, 114.
Ming and Ching dynasties, School of. 154.
Ming dynasty. 105, 106, 112, 126, 186, 192.
Ming dynasty, Chinese picture of. 154.
Ming style of China. a-20.
Minko. 160, 164.
Minko school. 173.
Miho, stamp of. 187.
Minagawa Kien. 155.
Mino ware. 123.
Mino-yaki. 192.
Mioya shrine. a-11.
Miracle records of Kasuga shrine. 98.
Mirrors. 23, 29, 30, 63.
Mishima Satsuma. 189.
Mita-yaki. 191.
Mitsuaki. 97.
Mitsudō. a-8.
Mitsumasa. 163.
Mitsumochi. 108.
Mitsunaga style. 147.
Mitsunari. 145.
Mitsunobu. 106, 148.
Mitsusada. 145.
Mitsusuke. 145.
Mitsuyoshi, 145.
Miura Kenya. 142, 192.
Miyagawa Choshun. 144, 151.
Miyasaka Hakuryu. 161.
Miyamoto Musashi. 150.
Miyanishi Yuzaemon. 130.
Miyata Chikuzo. 163.
Miyazaki Kanchi. 177.
Miyazaki Kimpo. 000.
Miwa. 164.
Miwa Kyusetsu. 189.
Mizoro. 153.
Midzuno Tadakuni. 138.
Mochizuki Gyokusen. 155, 159.
Modelling, clay and dry lacquer. 59
Mokubei. 183, 185.
Mokkei. 98, 110, 111, 112, 114, 149, 150.
Mokuan. 98, 144.
Mommu reign. 51, 52.
Momoda Ryu-ei. 149.
Momoyama period. a-21.
Momoyama palace of Taiko. 130, 141.
Momoyama yaki. 184.
Mountain system of Japan. 1.
Monastry. 4, 7.
Mongol invasion. 94, 98, 105.
Moujudo. 141.
Monya Jirobei. 195.
Morikawa Toen. 161.
Morinobu. 148.
Mori Ryomei. 190.
Mori Terumoto. 189.
Mori Tetsuzan. 158.
Mori Sosen. 158.
Morofusa. 151.
Moronaga. 151.
Moronobu. 140.
Motonobu. 106, 108, 109.
Mt. Fuji. 76, 112.
Mt. Horai. 92.
Mt. Kinkwa. 103.
Mt. Koya. a-11.
Mu-hsi. 98.
Mukawara. a-4.
Mumei. 155.
Munamochi-bashira. a-3.
Munemon. a-25.
Munenobu. 148.
Murakami Jochu. 175.
Murakami Jokichi. 175.
Murakami Josui. 175.
Murakami Jotetsu. 175.
Murakami reign. 81.
Muraki school. 175.
Murasaki-shikibu. 83, 88.
Murase-Kotei. 156.
Murata Seimin. 167, 177.
Murata Teijo. 177.
Muromachi mansion. a-19.

Muromachi period. a-18.
Muryoji. a-11.
Musashi-no-Suguri Tarimaru. 71.
Musashi province. 51.
Music. 23.
Musical instrument. 23.
Muso, priest. 110.
Mutsu province. 52.
Myochin. 118, 101.
Myochin family. 167.
Myochin line. 175.
Myochin Muneaki. 175.
Myochin Munemasa. 119.
Myochin Muneiye. 131.
Myochin Munenobu. 131.
Myoehin Munesuke. 175.
Myochin Muneyasu. 119.
Myochin Nobu-iye. 120.
Myochin Yoshimichi. 119, 121.
Myochin Yoshihisa. 175.
Myogyo. 88.
Myojun. 88.
Myoshinji. 115, a-19, a-27.
Myoshin Takayoshi. 121.
Myotaku. 98.
Myo-wo-in. 75, 76.

N

Nabeshima Naoshige. 187.
Nabeshima ware. 000.
Nagaakira. 97.
Nagai Rantei. 161, 165.
Nagaoka Juyemon. 190.
Nagare-tsukuri. a-8, a-11.
Nagasaki. 187.
Nagasawa Rosetsu. 158.
Nagataka. 97, 98.
Nageshi. a-12.
Nagoshi family. 176.
Nagoshi Iyemasa. 167, 176, 177.
Nagoshi Masanobu. 177.
Nagoshi Masatake. 176.
Nagoshi Sansho. 131, 177.
Nagoshi Yashichiro. 131, 118, 120.
Nagoya. 179.
Nakabayashi Chikudo. 156.
Nakabayashi line. 148.
Nakagawa Shoyeki. 175.
Nakahara family. 167.
Nakai family. 167.
Nakai Mitsutsune. 119.
Nakai Shinzaemon. 119.
Nakai Tomotsune. 176.
Naka-no-Bussho. 116, 117.
Nakayama Komin. 182.
Namban-ji. a-24.
Namekuri chiselling. 173.
Nanako work. 173.
Nangaku. 159.
Nankai. 142.
Nanzenji. 111, 115, a-19, a-27.
Naonobu. 143, 144, 148.
Nara. 54, 59, 74, 88.
Nara carving. 161.
Nara Chikan. 169.
Nara doll. 164, 166.
Nara line. 169.
Nara Masanaga. 169.
Nara Masanobu. 169.
Nara, masters of old. 169.
Nara Munetoshi. 169.
Nara period. 87, 117, 141, a-6, a-7, a-11.
Nara school. 169, 170.
Nara school, three masters of. 170.
Nara Tahei. 196.
Nara Toshiharu. 196.
Nara Toshinaga (Chikan). 169, 170.
Nara Toshinaga (Tahei). 169, 170.
Nara Toshimitsu. 169.
Nara Toshimune. 169.
Nara Toshiteru. 169.
Narihira, Arihara-no. 82.
Nashiji. 92, 121, 122, 132, 180.
National constitution of Japan. 19.
Nedzugongen shrine. a-25.

Negoro temple. 102.
Nembutsu. 83.
Nembutsu-shu. 86.
Nenuki. 124.
Netsuke. 160, 162.
Netsuke carvers, professional. 160.
Netsuke makers. 163.
New school of non-religious picture. 74.
Nezumiya Gohei. 161.
Nijo castle of Kyoto. a-27.
Nikko. 136.
Nikko, glittering mausolea of. 160.
Nikko temple. 139.
Ninnaji, Chief about of. 165.
Ninnaji temple. 77, 80, 81, 92, 98.
Ninomiya Totei. 182.
Ninsei's style. 186.
Ninsei-yaki. 183.
Nio. a-5.
Niomon of Uyeno temple. 141.
Nirvana. 110.
Nishihongan-ji. a-23.
Nishijin. 192, 193, 194, 196.
Nishikawa style. 152.
Nishikawa Sukenobu. 141, 152.
Nishikawa Tadamasa. 175.
Nishikide Satsuma. 189.
Nishiki-ye. 152.
Nishimura Donin. 131.
Nishimura Nantei. 158.
Nishimura Shigenaga. 152.
Nishi-no-Bussho. 116, 117.
No. 120, 130, 160.
No-ami. 106, 111, 115, 122.
Nobuiye. 119, 121.
Nobusada. 87, 120.
Nobuzane. 97.
Nobuzane style. 147.
Nomura Masamichi. 168.
Nomura Masamitsu. 168.
Nomura Masanori. 168.
Nomura Masatada. 168.
Nomura Masatoki. 168.
Nomura Masatsugu. 168.
Nomura Masaya. 168.
Nomura Masayoshi. 168.
Nomura Masayuki. 168.
Nomura Sotatsu. 146.
Nonoguchi Rippo. 160, 163.
Nonomura Ninsei. 183, 184.
Non-religious pictures, new school of. 74.
Nō-ō-ji. 79.
Noro Kaiseki. 156.
Northern Court. 104, 105.
Nuki. a-12.
Nukina Kaioku. 157.
Numanami Gozaemon. 191.

O

O-ado. 145.
Obaku sect. a-28, 159.
Occidental embassy. 179.
Occidental production, introduction of. 105.
Oda Hyakkoku. 159.
Oda Nobunaga. 125, 126, 131, 135, 150.
Odaruki. a-18.
Oda, time of. 159.
Odawara Masatsugu. 131.
Oei era. a-20.
Ogasawara Issai. 160, 164.
Ogata Kenzan. 146, 186.
Ogata Korin. 143, 146, 181, 186.
Ogawa Ritsuo. 181.
Ogawa Shonin. 182.
Ogen. 88.
Oguri Sotan. 106, 111.
Ogyu Sorai. 138.
Ohara Gokuraku-in. a-12.
Oil painting. 142.
Okabe Matayemon. 130.
Okada family. 167.
Okada Hanko. 156.
Okada Tamechika. 147.
Okamoto family. 167.
Okamoto Naoshige. 174.

Okamoto Tomosuke. 160.
Okamoto Toyohiro. 159.
Okano Hohaku. 161, 165.
Okano Hokyu. 161, 166.
Okazaki Masamune. 101.
Oki Toyosuke. 192.
Okochi-yaki. 188.
Oku Bunmei. 158.
Okuda Yeisen. 183, 185.
Oku-Korai. 124.
Okumura Masanobu. 141, 152.
Okyo. 155, 157, 174, 185.
Old Ashiya. 118.
Old Banko. 191.
Old Bizen. 123.
Old Kutani. 191.
Old Satsuma. 188.
Old Seto. 103.
Old Temmei. 118.
Omi Izeki. 117.
Omi province. 76.
Omori Eisho. 172.
Omori Eishu. 172, 173.
Omuro. 77, 183.
Onin, civil war of. 105.
Onin era. a-20.
Onishi Chinnen. 157, 159.
Onishi Jorin. 167.
Onishi Suigetsu. 158.
Onjoji temple. 76.
Ono Deme. 117.
Ono Gorozaemon. 99.
Ono-no Takamura. 78.
Ooka Shumboku. 149.
Ornamental painting. 56.
Ornamental saddle. 101.
Ornaments for the drawing room. 161.
Oryu. 151.
Oryu-ye. 151.
Osaka castle. a-23, 125, 127 128.
Oshima Fuyo. 155.
Otomo-no-Tabito. 54.
Otori shrine. a-2.
Otori style. a-2.
Otowaya Kurobei. 183.
Oto-yaki. 192.
Otsuki Mitsuoki. 174.
Oyashiro. a-2, a-4.
Oyashiro-tsukuri. a-2.
Oyei era. 123.

P

Pacific Occean. 1.
Pagoda. 84.
Pagoda of Horyuji. 59.
Painter of the time of Emperor Shomu. 56.
Painters, two classes of. 76.
Painting. 26, 37, 47, 55, 75, 85, 96, 107, 128, 142.
Painting, Continental. 55.
Painting Department of Imperial Court. 74.
Painting Office of the Court. 56.
Painting, progress made in Korea. 38.
Painting, schools of. 75, 128.
Painting, six rules for. 38.
Painting, style of. 38.
Palace architecture. a-4, a-8, a-13.
Palace ornament. 74.
Panels, ventilating. 161.
Papal See. 126.
Paper maché. 162.
Pearl-inlaying. 62.
Peking lacquer ware. 121.
Pencils, charred wooden. 56.
Persia. 47.
Phoenix, Hall, *or* Ho-o-do. a-12, a-14.
Picture Bizen. 190.
Picture scroll. 88, 89, 96.
Picture style of metal carving. 166, 168, 174.
Pictures, subjects of. 86.
Plastic artists. 49.
Plastic remains of the time of Emperor Shomu 62.
Pohai. 72.
Political reform in the time of Emperor Tenchi 43.

Polity of Japan. 19.
Pope of Rome. 126, 136.
Porcelain. 123.
Portugal. 135.
Portuguese. 126.
Potters. 22.
Potters of Sets. 123.
Pottery. 22, 25, 32, 102, 123.
Pottery vase. 67.
Pre-Buddhistic period. a-2.
Priest En-en. 87.
Pricest Engyo. 75.
Priest Ensai. 76.
Priest Eri. 87.
Priest Eshin. 86, 87, 88.
Priest Kobo. 76.
Priest Koun. 79.
Priest Kukai. a-11.
Priest of Buddhism came from Korea. 35.
Priest Saicho. a-11.
Priest Tankai. 159.
Priest Shoshin. 92.
Prince Shotoku. 98.
Prince Umayado. a-4.
Progress of Japanese art. 10.
Provincial temple. 53.

R

Raijo. 90.
Rai Kunimitsu. 101.
Raised gold lacquer ware. 121.
Raisho. 88.
Rakan temple. 162.
Rakushiken Gyuka. 161.
Raku-yaki. 124, 133, 186, 191, 192.
Rakuzan-yaki. 189, 190.
Realistic method in Japanese painting. 7.
Red achala. 75, 76.
Red threaded armour. 101.
Reiun-in. 115.
Reizei Saburo. 147.
Religious influence on arts. 73, 107.
Relations of Japan with Korea. 21.
Removal of Capital. 71.
Renaissance. 145.
Renaissance school. 147.
Renge-o-in. a-15.
Restoration of Meiji. 136.
Rikyo. 155.
Rimpo. 93.
Rinken. 110.
Roben. 54, 61.
Roben-do. a-16.
Rococo school in Japan. a-25.
Roketsu style. 69.
Rokkaku Edokoro. 109.
Rokkaku Jakusai. 109.
Rokuji-do hall. a-6.
Roman Pope. 126, 136.
Rome. 136.
Rome, in contract with. 47.
Rosana. 58.
Ryakugashiki. 153.
Ryocho. 161.
Ryokai Mandara. 110, a-17.
Ryonin. 88.
Ryoshu, priest. 88.
Ryoson. 97.
Ryubidan. a-10.
Ryubundo. 177.
Ryugai-ji. a-7.
Ryukei. 164.

S

Sacred gem. 91, 92.
Sadatoki. 95.
Saga carving. 161, 162.
Saicho. 73, 76.
Saidai-ji. a-7, a-9, 62.
Saidai-ji's catalogue. 56.
Saiji temple. 78.
Saikoku-ji. a-21.
Saint Honen. 97, 147.
Sairitsu. 144.

Sakai. 192, 193.
Sakaida Kakiyemon. 183, 187.
Sakai Hoitsu. 146, 147.
Sakai rug. 195.
Sakai Tadakiyo. 136.
Sakon Shogen. 145.
Sakradevendra. 62.
Sakyo. 159.
Sakyo Koyu. 159.
Sambaso. 120.
Sambo-in of Daigo. a-22.
Sammon. 110, a-18, a-20, a-21, a-27.
Samurai. 111, 112, 116, 129, 135, 137, 139, 141, 157, 160, 173.
Sanga-arama. a-4.
Sangatsu-do. 60.
Sanjaku-kicho. a-14.
Sanjo Kokaji Munechika. 119.
Sanju-Sangen-do. a-15.
Sankobo. 116, 117.
Sanko-mon. a-23.
Sano Naoyoshi. 172.
Sanraku. 127, 128, 129, 139.
Sansetsu. 139.
Saotome family. 167.
Saotome Nobuyasu. 118, 119.
Sarasvati, image of. 58.
Sarcophagus. 26.
Sashes. 193.
Satins. 193.
Satsuma-yaki. 188.
Saw-dust. 162.
Schools of Buddhistic Sculptures in Ashikaga period. 116.
Schools of painting. 128.
Schools of painting founded. 76.
Schools of painting in Ashikaga period. 107.
Screens with pictures. 76.
Sculpture. 26, 39, 49, 58, 79, 89, 99, 103, 116, 130, 159, 162.
Seal carving. 161.
Sei-ami. 132.
Seibei. 161. 185.
Seidaiji. 54.
Seifu Yohei. 185.
Seigenji. 112.
Seimin 142.
Seikai Kwanshichi. 181.
Seikwanji. 183.
Seinin. 97.
Seiro-den. a-22, 76, 77.
Seisen. 140.
Seishi. 88.
Seishi-do. a-15.
Seisho-in. a-5.
Seisho Nagon. 83.
Sekigahara. 134.
Sekiho temple. 154.
Sekkei. 155.
Sekkyakushi. 110.
Sen-no Rikyu. 131, 133.
Senso. 177.
Senso-ji. a-25.
Sesshu. 106, 108, 109, 111, 112, 113, 114, 115. 118, 128, 148, 149, 150.
Sesshu V. 129.
Sesson. 108, 113.
Seto. 103.
Seto-mono. 191.
Seto-yaki. 191.
Seven founders of the Shingon sect. 78.
Sha Buson. 144.
Shading in Japanese painting. 7.
Shaku. 66.
Shakudo. 170, 173, 174, 175.
Shakuhachi. 66.
Shari-den. a-15, a-17.
Shen brocades. 52.
Shiba Hogan. 110.
Shiba Kokwan. 142, 145, 153.
Shibata Gito. 159.
Shibata Zeshin. 182.
Shibikomaro. 79.
Shibori printing. 67.
Shibuichi. 173, 174, 175.
Shichido-garan. a-4, a-6, a-10.

Shigaraki ware. 123.
Shigaraki-yaki. 183, 192.
Shigeyasu. 119.
Shiihara Ichidayu. 180.
Shijo style. 142.
Shijo, the school of. 157, 158.
Shiki prefecture. a-3.
Shikimi tree. 50.
Shikoku. 1.
Shikorobuki. a-6.
Shimabara. 136.
Shimagaki. 70.
Shimamura family. 160.
Shimizu Ryukei. 159, 162.
Shimmei style. a-2, a-4, a-8.
Shinken-tsukuri. a-10, a-13, a-14, a-15, a-16, a-19, a-22, a-27.
Shingei. 111, 113.
Shingon. 83.
Shingon sect. 73, 75, 78, 79, 80.
Shinkuro. 188.
Shinno. 111.
Shino Shoshin. 123.
Shino ware. 123.
Shippo enamel. 64.
Shin sect. 95.
Shinshisai Byukei. 161.
Shinso. 113.
Shinto Architecture. a-1, a-2, a-4, a-6, a-11, a-15.
Shinto deity. 73.
Shintoism. 73, a-8.
Shinto shrines of Hachiman. 53.
Shin-Yakushiji. 54, 62, a-9.
Shiomi *makiye*. 181.
Shiomi Seisei. 181.
Shiragi. a-3.
Shirahatayama. 188.
Shirai Hanshichi. 192.
Shirai Naokata. 158.
Shirin. a-5, a-7, a-8, a-9.
Shirojiro. 113.
Shishiai-bori. 169, 170.
Shishii-den *or* Shishinden. 76, a-10, a-13, a-22, a-27.
Shitaku. 60.
Shitan. 64, 65, 66.
Shitenno *or* Four Deva Kings. 77.
Shitenno-ji. a-4, a-6, 93.
Shitoro-yaki. 183.
Sho. 66.
Shodana. 180.
Shoei. 114.
Shoga. 97.
Shogetsu. 112.
Shogun. 94, 104, 105, 106, 125.
Shogun, first Tokugawa. 134.
Shogun Hidetada. a-26.
Shogun Iyemitsu. a-25.
Shogun Mampuku. 60.
Shogun Yoshimitsu. a-19.
Shogunate Government. 193, 194.
Shogun's collection. 112.
Shoi. 150.
Shoin. a-20.
Shoin Tusukuri. a-20, a-22, a-23.
Shojo, priest. 149.
Shoju, ninth. 165.
Shokado. 143, 149, 150.
Shokei. 106, 108, 110, 112.
Shokoku-ji. a-19, 104, 111.
Shominsai. 160.
Shonzui *moyo*. 124.
Sho-o. 122, 123, 157, 163.
Shoryu and Byakko. a-10.
Shosei. 88.
Shosen. 149.
Shoshi-do. a-27.
Shoso-in. 54, 55, 56, 57, 58, 60, 62, 63, 64, 65, 66, 67, 68, 69, a-5.
Shotei-tsukuri. a-11.
Shoun. 162.
Shoun, priest. 159.
Shrine of Tamamushi *also see* Tamamushi tabarnacle. a-5.
Shubun. 106, 109, 110, 111, 112, 113, 115.

Shugaku-in. a-23.
Shûishû. 83.
Shukei. 114.
Shuko. 113, 122.
Shuman. 131.
Shunjōbō Chōgen a-17.
Shunko. 152.
Shunsei. 155.
Shunso style. 153.
Shunsui. 151.
Shun-oku Myoha. 111.
Shu-o. 110.
Shurits-tei. 185.
Shu Shunsui. a-28.
Shutoku, priest. 113.
Shuwaka. 116, 117.
Singing. 23.
Situation of Japan, geographical. 1.
Six dynasties, civilization of. 1.
Six dynasties, China. 46.
Sixteen Apostles. a-18.
So-ami. 113, 114, 122.
Sodo Nembutsushu. 83.
Sodo sect. a-28.
Sofukuji. a-7.
Soga Chokuan. 129, 143.
Soga Iname. a-4.
Soga Jasoku. 106, 111.
Soga Nichokuan. 129.
Soga school. 147.
Soga Shohaku. 149.
Soga Shoso. 129.
So Gekkei. 158.
Sohaku. 122, 184.
Sojo. 54.
Sokokuji. 112.
Sokuhi. 144.
Sokuyo. 149.
Sonkai. 110.
Soma-yaki. 192.
Soritsu. 111.
Sosei. 122.
So-Shigan. 154.
So-Shizan. 156.
Sotan. 108, 109, 113.
Sotatsu. 163.
South entrance gate. a-15, a-17.
Southern Court. 104, 105.
Southern school of China, the school of. 144, 154.
Southern Sung dynasty. 96.
Sozen. 122.
Spain. 135.
S'rideva, image of. 55, 57, 58.
Stone gong of Kwagen. 65.
Streaked brocade. 68.
Strokes of Japanese painting. 6.
Structural materials. 9, 11.
Style of art in the time of Emperor Kwammu. 75.
Style of painting in Tokugawa period. 143.
Sugawara-no-Michizane 81, 12.
Suginoya Chikayuki. 162.
Sugiura Joi. 169.
Sui, overthrow by Li Yuan. 35.
Suiko, reign of the Empress. 34.
Suiko style. a-5, a-6.
Suiyen. a-7, a-11.
Sukiya. 127.
Sukenobu. 149.
Sumiye. 95, 96, 106, 107, 108, 109, 113, 114, 115, 121, 143, 159.
Sumiye Buzen. 175.
Sumiyoshi Gukei. 146.
Sumiyoshi Hiromichi. 145.
Sumiyoshi Hogen. 145.
Sumiyoshi Jokei. 136, 145.
Sumiyoshi Keinin. 98, 145.
Sumiyoshi shrine. 97, a-2.
Sumiyoshi style. a-2.
Sumptuary law prohibit luxury and extravagance. 194.
Sung dynasty. 82, 95, 96, 99, 107, 108, 110, 114, 143, 148, 150, a-1, a-15, a-18.
Sung and Yuan *sumiye* style. 98, 107, 110, 111.

Sung style. 87, 96, 97.
Sunkoroku Satsuma. 189.
Sunyei. 152.
Surugadai line of Kano school. 148.
Sutra building. a-18.
Sword decoration. 173.
Sword decoration, art of. 166.
Sword making. 101.
Sword ornament. 120, 131.
Swords. 29, 63.
Sword smith. 22, 101.
Suzuki Harunobu. 152.
Suzuki Kiichi. 147.
Suzuki Nanrei. 158.
Suzuribako. 132.
Sylla. 72.

T

Tabernacle. 55.
Tachibana Morikuni. 149.
Tachibara Kyoho. 157.
Taema temple *or* Tayemaji. 110, a-7, a-9.
Tafeta, 195.
Tahoto. a-17.
Taianji. a-7, 56.
Taiga. 142.
Taiho code. 51, 64.
Taiko. 125, 129, 132, 192.
Taiko's mausoleum at Kodaiji. 132.
Taimadera *or* Taema temple. 92.
Tainoya. a-13.
Taira clan *or* Heike family. a-10.
Taira no Kiyomori. 87, 96.
Taira no Masakado. 81.
Taisei-den. a-28.
Taitoku-in. a-26.
Taizoan Myoshinji. 111.
Takachika. 87.
Takahashi Dohachi. 183, 184.
Takahashi Houn. 177.
Takahashi Nin-ami. 185.
Takahisa Aigai. 156.
Takaichi Daiji. a-7.
Takaichi Makuni. 60.
Takaichi Mamaro. 60.
Takakane. 97.
Taka-makiye. 121.
Takanobu. 97.
Takano chawan. 184.
Takaomaro. 79.
Takashima Takakane. 97, 98.
Takasuke. 97.
Takatori. 133.
Takatori-yaki. 188.
Takata Keiho. 149.
Takatoki. 95.
Takauji, Ashikaga. 104.
Takeda Harunobu. 115.
Takeda Nuinosuke. 161.
Takehara Goroshichi. 187.
Takemikumari Shrine. a-9.
Takeomaro. 79.
Takuma school. 75, 86, 88, 96, 97, 98, 107, 109, 110.
Tamagaki. a-14.
Tamakaji Zoroku. 182.
Tamenari. 86, 88.
Tametaka. 160, 164.
Tameyuki. 97
Tamon. a-22.
Tamukeyama Hachiman Shrine. 101.
Tamura gonzaemon. 191.
Tanabe Tomomasa. 171.
Tanaka Nikka. 159.
Tanaka Totsugen. 142, 147.
Tanegashima. 126.
Tanehiko. 141.
Tang dynasty. 53, 54, 55, 56, 75, 78, 82, 86, a-1, a-6.
Tang style of architecture. a-9.
Tang system. a-10.
Tang treatment. a-6.
Tani Buncho. 156.
Tankai Risshi. 162.
Tankai. 97.

Tanomura Chikuden. 142, 156.
Tansho. 159.
Tanyu. 139, 148, 157, 163.
Tanzan Teikai. 183.
Taoist. 107, 108, 109, 112.
Taoist saints. 98, 111.
Tartars. 137.
Taste of Japanese, artistic. 3.
Tatsuki Chobei. 181.
Tawaraya Sotatsu. 146.
Tea ceremonial. 104, 105, 106, 118, 131, 139.
Tea-caddy. 103.
Tea cult. 10, 125, 127.
Tea cult, encouragement of. 118.
Tea cult, great popularity of. 123.
Tea-cup. 124, 133.
Tea-kettles, demand for. 117.
Tea pavilion construction. a-20.
Tea utinsils. 103.
Teikyo era. 159, 192.
Tembun era. 118.
Temmaku chawan. 184.
Temmei era. 124.
Temmu, reign of Emperor. 63.
Temple decoration, art of. 159.
Temple carving. 130, 161.
Tempo era. 192, 196.
Tempyo era. 62, 66, a-1, a-8.
Tenchi reign. 51.
Tendai and Shingon sect. a-10, a-11, a-12.
Tendai sect. 73, 83, 93.
Tenjikuyo. a-15, a-16, a-17, a-18, a-19, a-20, a-22.
Tennin era. 91.
Tenryuji. 98, a-19.
Tensho era. 124, a-22.
Tentoku temple. 170.
Ten Myochin master. 119.
Tenzan. 114.
Teppitsubori. 161, 162.
Tessai. 161.
Textile artists in Tokugawa period. 194.
Textile fabrics. 42, 101, 192.
Thousand-handed Kwannon. 90.
Three amis. 108, 109, 113.
Three-storied pagoda. 53.
Three Myochin masters. 119.
Tiled building, first. 23.
Toba-in. 87.
Toba sojo. 87, 88, 147.
Tobei-an. 154.
Todaiji. 53, 54, 56, 57, 59, 60, 61, 62, 75, 78, 100, 110, a-9, a-17.
Tofukuji. 110, a-19.
Togan. 150.
Togidashi. 91, 92, 121, 122.
Togidashi *makiye*. 122, 180.
Tōgu-dō of Jishoji. a-20.
Tohaku. 150.
Toji. 78, 79, 80, 104, 117, a-11, a-27.
Tokaido, fifty three stages on. 154.
Tokimasa. 170.
Tokimune. 95.
Tokiyori. 94.
Tōkondo. a-19.
Tokubei. 136.
Tokugawa family. 134.
Tokugawa Iyeyasu. 134, 135, 139, 148.
Tokugawa Mitsukuni. 136.
Tokugawa Nobuiye. 118.
Tokugawa period. k-24, 142, 143.
Tokugawa regime. a-26, 166.
Tokugawa Shogun. 159.
Tokugawa Shogunate. 104, 134, 136, 177.
Tokujo. 131.
Tomb. a-3.
Tomi-no-Koji. a-13.
Tominokoji Dairi. a-16.
Tonomine. 60, 79.
Torii. a-14
Torii Kiyonaga. 152.
Torii Kiyonobu. 151, 153.
Torii school. 151, 152.
Torin. 153.
Tori, works of. 39.
Toriyama Sekien. 153.

Tosa Hirokane. 109.
Tosa Jakusai. 109.
Tosa Mitsumochi. 110.
Tosa Mitsumoto. 110.
Tosa Mitsunari. 155.
Tosa Mitsunobu. 108, 109, 110.
Tosa Mitsunori. 145.
Tosa Mitsuoki. 143, 145, 146.
Tosa school. 75, 87, 96, 97, 98, 106, 107, 108, 109, 122, 127, 128, 129, 140, 142, 150, 151.
Tosa style. 132.
Tosa Takamitsu. 109.
Tosa Yeishun. 109.
Tosa Yukihide. 109.
Tosa Yukihiro. 109.
Toshiro. 103.
Toshiro, Fouth. 103.
Toshiro, Second. 103.
Toshiro, Third. 103.
Toshodaiji. a-9, 60, 65, 112.
Toshogu. 150, 153.
Toshogu at Nikko. a-26.
Toshogu at Sendai. a-27.
Toshogu on Kunozan. a-27.
Toshun. 113.
To temple. 93.
Tokai Baigai. 155.
Toyeki. 150.
Toyen *or* Toen. 165, 166.
Toyohiro. 154.
Toyokuni I. 141.
Toyokuni II 154.
Toyoraku-yaki. 192.
Toyo. 112, 158.
Toyotomi. 159, 167, 178.
Toyotomi Hideyoshi *or* Taiko. 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 187, 195, a-22.
Toyotomi regency. 125.
Treasure lists of the Horyuji and Saidaiji. 55, 56.
Treasures, presented by Court to Buddlist temples. 45.
Tsuba. 120, 131.
Tsubaki Chinzan. 157.
Tsuba, Making of. 167.
Tsuchimikado. a-13, a-16.
Tsuchiya Yasuchika. 170.
Tsuchiya Yasuchika, Jr. 170.
Tsudzure-nishiki. 195.
Tsuji Kizaemon. 187.
Tsuji Yojiro. 131.
Tsukioka Setten. 152, 153.
Tsukuri-ye. 89.
Tsumairi system. a-2.
Tsunayoshi, Shogun. 137, 159, 180.
Tsunenobu. 144, 148.
Tsuno Jimpo. 166, 168.
Tsuri-dono. a-13.
Tsuruzawa Tanzan. 149.
Tsushima. 51.
Tanta-no-Hosomichi, *Bundai*. 121.
Tsutsumi Torin. 153.
Tumulus. 23.
Twelve warriors. 62.

U

Uji doll. 161, 164.
Ujikami shrine. a-15.
Ukita Ikkei. 147.
Ukiyo Matabei. 150.
Ukiyoye style. 127, 141, 142, 145, 152, 153.
Ukiyoye school. 150.
Umako. a-4.
Umetade family. 118, 176.
Umetada Masatsugu. 173.
Umetada school. 173.
Umetada Shigemune. 119.
Umetada Shigeyoshi. 131, 167, 176.
Umetada Shuju. 173.
Umetada Shuman. 173.
Umetada Shuren. 173.
Umetada Yasusada. 173.
Unno Shomin. 175.
Unearthed Karatsu. 187.

Ungen design. 70.
Unjudo Shumenari. 166.
Unkei. 96, 99, 100.
Unkoku. 128.
Unkoku-ken. 112, 113.
Unkoku school. 128, 147.
Unkoku the second. 113.
Unkoku Togwan. 128.
Unkoku Toyo. 150.
Uraga. 138.
Urakami Shunkin. 156.
Utamaro. 141.
Utagawa Kuniyoshi. 154.
Utagawa Toyoharu. 153.
Utagawa Toyohiro. 153.
Utagawa Toyokuni. 153, 154.

V

Vadrapani. 61.
Vessels of earthern ware, sacrificial & culinary. 23.
Vestries of Shosōin. 54, 63.
Vestries of Todaiji. 62.
Vimalakirte. 100.
Virupakcha. 61.

W

Wado era. a-7. a-9.
Wakeikazuchi shrine. a-11.
Wake Kitei. 184, 186.
Wall painting of the Horyuji. 46, 47, 48.
War of Go-Sanuen. 97.
Watanabe Gentai. 156.
Watanabe Kwazan. 156, 157.
Watanabe Nangaku. 158.
Watanabe Shiko. 146.
Wayō. a-15, a-16, a-17, a-19, a-21, a-22, a-26.
Wax modelling. 63, 167, 177.
Weaving. 52, 67, 92.
Weaving in the time of Emperor Shomu. 67.
Weaving in the time of Emperor Tenchi. 52.
Weaving in the time of Fujiwara. 92.
Western arts, influenced by. 130.
Western manners. 55.
Western religion. 140.
West Hongwanji. 195.
White copper mirror. 63.
White earth men. 56.
Wood carving. 59.
Wood, material of Sculpture. 8.
Wooden buildings. 10.
Wooden pencil men. 56.

Y

Ya-ami. 20.
Yadorigi. 88.
Yahantei. 155.
Yakushido. a-15.
Yakushi temple. 55, 57, a-7.
Yakushiji pagoda. a-7.
Yamabe no Akahito. 54.
Yamaguchi Okatomo. 161.
Yamaguchi Sekkei. 150.
Yamaguchi Soken. 158.
Yamaguchi Tomochika. 161, 165.
Yamamoto Baiitsu. 156.
Yamamoto Harumasa. 180.
Yamamoto Rihei. 182.
Yamamoto Seirei. 179.
Yamamoto Sotei. 149.
Yamashiro. 71, 82.
Yamashinaya Seisuke. 195.
Yamato damask. 92, 93.
Yamato maro. 60.
Yamato nishiki. 68, 192, 196.
Yamato Shinsei. 163.
Yamato province. 82.
Yamato school. 108.
Yamato-ye. 107, 114.
Yamawaki Toki. 159.
Yanagawa Masatsugu. 171.
Yanagawa Naoharu. 171.

Yanagawa Naomasa. 171, 172.
Yanagawa Naomitsu. 171, 172.
Yanagawa school. 171.
Yanagisawa Kien *or* Rikyo. 155.
Yasunobu. 148.
Yatsumune-tsukuri. a-23.
Yatsushiro. 133.
Ye Ajari. 87.
Yedo. 134, 139, 140, 144.
Yedo Banko. 191.
Yedo castle. 136, 137, 139.
Yedo castle, burned. 137.
Yedo, fire of 1657. 141.
Yedo period. a-25, 134.
Yedo-ye. 151.
Yeiraku, 186.
Yeiraku Kinrande. 186.
Yeiraku-yaki. 186.
Yeisen. 185.
Yellow Achala. 75, 76.
Yen-Hui. 107, 110.
Yenho. 159.
Yenryaku period. 90.
Yenshu Takatori. 188.
Yezo. 71.
Yogetsu, priest. 113.
Yokawa. 78.
Yokoya family. 171.
Yokoya Ko-ei-sei. 173.
Yokoyama Kwanzan. 159.
Yokoya school. 171.
Yokoya Sochi. 171.
Yokoya Somin. 141.
Yokoya Somin. 166, 171, 172, 173.
Yokoya Soyo. 171, 172, 173.
Yomei-mon. a-26.
Yomo Yasuhei. 177.
Yorikakari style. 68.
Yoritomo. 93, 94, 101.
Yoritomo's feudal government. a-16.
Yosa Buson *or* Shunsei. 155.
Yoshichika. 87.
Yoshihiro, Lord of Satsuma. 188.
Yoshimasa. 104, 109, 118, 120, 122, 123.
Yoshimasa, Shogun Ashikaga. 179.
Yoshimasa, time of. 108.
Yoshimitsu. 97, 104, 111, 117, 119, 121.
Yoshimune, Shogun. 137, 141.
Yoshimura Shuzan. 149.
Yoshimura Kokei. 158.
Yoshimune Shuzan. 160, 163.
Yoshino carving. 161, 162.
Yoyusai. 179.
Yuan and Ming, Chinese school of. 155, 159.
Yuan dynasty. 106, 107, 108, 128, 143, 148, 150.
Yuan period. 96, 99.
Yu-chien. 98.
Yuchiku. 150.
Yuitsu-Shimmei tsukuri. a-3.
Yukimitsu. 97.
Yukinaga. 97.
Yukitada. 97.
Yumedono. a-9.
Yusa. 130.
Yusho. 128.
Yuzen. 151, 194, 196.
Yuzen fabrics. 194.
Yuzu-nembutsu sect. 109.
Yuzu-nembutsu Yengi. 109.
Yuzen-zome. 151.
Zen architecture. a-20, a-27.
Zendo. a-18.
Zendo of Tofukuji. a-20, a-21.
Zengoro Kwaizen. 186.
Zenjiro Hozen. 186.
Zekan. 130.
Zen sect *or* Zenshu. 78, 95, 98, 105, 106, 107, 108, 111, 115, 116, 122, a-15, a-18, a-20.
Zoani. 116, 117.
Zodengishiki. a-8.
Zojo-ji. a-25, 160.
Zokoku nuri. 182.
Zoroku. 142.
Zuisho. 161.

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